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THE PRINT COLLECTOR'S QUARTERLY

EDITED BY
CAMPBELL DODGSON, C.B.E.

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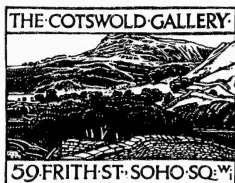
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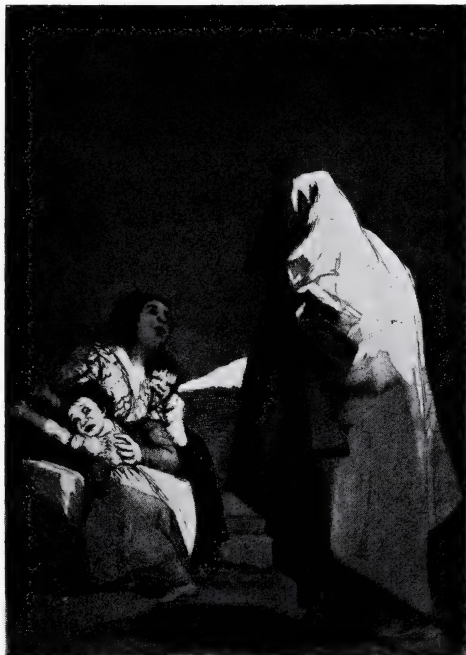
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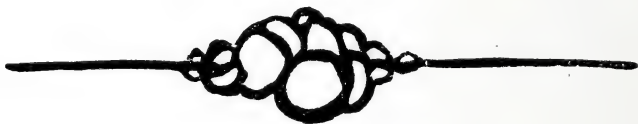
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EDITED BY
CAMPBELL DODGSON, C.B.E.

SUB-EDITOR
R. A. WALKER

OCTOBER, 1923

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ANNOUNCEMENT

...

THE circular letter sent to subscribers in July elicited a large number of replies. The percentage of answers in favour of altering the date of the Magazine at the time of going to press is only 25%, whilst that in favour of keeping to the present dates of publication is 33%; the remainder of 42% is to the effect that the subscriber has no preference in the matter, and leaves it to the convenience of the Editor and Publisher. In these circumstances, therefore, there appears to be no serious dissatisfaction with the present dates of publication.

The Sub-Editor and Manager would like to acknowledge the kindness of so many subscribers who have sent him names of print collectors, and who have also sent so many friendly expressions of interest and goodwill.

R. A. WALKER,
Sub-Editor and Manager.

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THE MONOTYPES OF
GIO. BENEDETTO CASTIGLIONE


Vol. x., No. 3. October 1923



G. B. CASTIGLIONE THE FLIGHT INTO EGYPT (Cat. I). Albertina
Size of the original monotype 286 × 205 mm.

THE MONOTYPES OF GIO. BENEDETTO CASTIGLIONE

BY AUGUSTO CALABI

 F a metal plate already prepared for engraving be daubed over with printer's ink, and if after that the plate be heated and passed through the press with a sheet of paper well dampened but without size, it will be found when the paper is taken from the press that the ink marks have been transferred or printed in reverse. The impression so made was called in the nineteenth century a monotype.

The monotype process holds quite a special position among—or rather beside—all other engraving processes. Although, on the one hand, it is effected by the aid of all the technical methods used for making prints; its aim, on the other hand, is not to retain the ink in clearly defined lines. What distinguishes it from all other kinds of engraving is the fact of its "uniqueness," for, theoretically at least, it is impossible to make two impressions exactly alike.

This process with its great simplicity of technique might have been discovered and used from the beginning of the art of engraving on metal, but as a fact it was not until two centuries later that a master employed it with results worthy of record; and even this master has remained an almost isolated example, and with his

death the monotype process fell again into disuse. At the end of the nineteenth century a certain number of painter-engravers brought it back into favour, though very rarely was it employed in a strictly orthodox manner, for it was nearly always combined with other processes of engraving, properly so-called, in order to obtain somehow or other a better final effect.

When we seek the reason for this neglect of the monotype process in the past we must admit that the painter-engraver, who has always striven to solve his problem on metal, has concentrated all his attention—armed with tools, acids, waxes, etc.—on properly transferring with all his thought and care a design which has almost always been decided on in advance. The inking up and the printing have been merely secondary things, and the care of pulling proofs was often left to pupils and workmen.

A psychological change, an alteration in ideal and in point of view in regard to the problems before him had to take place before a painter-engraver could envisage all the possibilities held in reserve by printing, a part of his technique hitherto neglected ; possibilities which he could not by means of burin or acid realise. The end and aim of his art was all the time the proof—the print.

As a matter of fact the free inking of a plate in monotype gives to a proof skilfully printed tones, depths, and effects which are very striking. A minimum of work is apparently required, but what skill it demands ! The ink must be put on and taken off during the heating of the plate ; the operation must be quick and does not admit of any hesitations or alterations and, what is more important still, the artist must be in absolute control of his design, and must from the first touch

have prepared in his mind the smallest detail of execution in order that the work, when finished, may not suggest a haphazard composition, but rather the product of a clear and definite intention. Very few painter-engravers have this skill. Giovanni Benedetto Castiglione (born 1616 at Genoa, died 1670 at Mantua) possessed it in the highest degree. He was a painter strongly gifted by nature, and executed a number of subject-pictures—allegorical, historical, or pastoral—simple little landscapes in which what seems to interest him most is the general effect regulated by light and shade. His etchings, less numerous than his paintings, show a preference for groups of figures of all kinds, historical or allegorical. His scenes nearly always become pure fantasies conceived outside the ordinary traditions, and in which the composition is dominated by the chiaroscuro, which gives the print all its power and expression. It may be the diffused light of midday sun which fully illumines the picture, or it may more frequently be lighted from one side, and this light illumines objects or figures arranged in such a manner as to give strong contrasts of shade. Very often the lighting is artificial and is produced by means of a lamp which forms part of the composition.

What technical methods did he employ? He attempted dry-point, he used the burin for retouching, but it was etching that suited him the best; long parallel lines to deepen whole areas of shadow, short broken strokes to indicate the outline or character of the subject represented, curved lines following the shape of the figures, series of very small strokes and dots produced by repeated baths in the acid.

What were his results? His proofs, though often striking by reason of their magnificent effects of light and by the poetry which emanates from them, can rarely be said to have succeeded. After having examined them closely and penetrated to their essentials, the connoisseur will easily observe a lack of depth in aerial perspective which can be defined as an excess of grey tones which remain grey even when they should have become black. This is a serious defect, and often prevented Castiglione from achieving a series of real masterpieces.

It is almost certain, however, that the master felt this himself without knowing how to conquer his difficulties. Look, for instance, at his attempts in the *Noah's Ark* (B. 1) to deepen the black of the wood on the right of the print in order to make the whiteness of the ark on the waves on the left stand out better. Look again at the variety of greys on the left of the print, *Resurrection of Lazarus* (B. 4), which never quite became black; or, again, the unfinished parts of the *Nativity* (B. 8), and *Diogenes* (B. 21), and many other efforts abandoned by their author which prove his sense of discouragement at seeing the feeble effects produced by the biting of the acid.

But we do not wish to speak here of Castiglione's etchings—I may perhaps give a detailed catalogue of them some other time. We wish merely to recall to the reader's memory some of their most characteristic features.

Castiglione, one of those Italian etchers who liked to employ grey tones and who pulled a limited number of proofs (artists known little or not at all, though their work is often marvellous and deserves a better lot),



G. B. CASTIGLIONE. THE LAST SUPPER (Cat. 2). Uffizi
Size of the original monotype 485 × 615 mm.

felt himself irresistibly attracted by complex effects of light and shade in the manner of Rembrandt, and consequently was brought to a deadlock by the incompatibility between his technique and his ideals. Thus the idea occurred to him of concentrating his attention on the second half of his craft ; that is to say, on the inking-up and the printing. He carried, indeed, all the essentials of his compositions in his head, knowing them by heart because he had carried them out already both in his paintings and in his etchings. He had, moreover, very clear and definite ideas on the unity of each of his compositions and, above all, a sure touch in execution. In this manner, then, did Castiglione, impelled by his longing for a rapid, expressive and synthetic means of realising his conceptions of vivid scenes in which detail was merged and life consisted in the vibration of light and in contrast, create at the same time the monotype and the masterpiece.

How many monotypes did Castiglione carry out ? Bartsch, in his note on works which he describes with little enough accuracy as " done in the aquatint style," only names the five which are to be found at the Albertina. We give here a list of seventeen items in the hope and the conviction that many others which are still lurking in the portfolios of public or private collections will come to our knowledge and be added to this preliminary catalogue.

All Castiglione's monotypes hitherto known treat of subjects which had been partly or entirely executed as etchings ; sometimes even the same elements are to be found in several monotypes, at others the same composition is repeated and executed in reverse, as for example, in No. 16 of our catalogue.



G. B. CASTIGLIONE. SHEPHERDS WARMING THEMSELVES (Cat. 4). Albertina
Size of the original monotype 210 x 295 mm.

Out of seventeen monotypes only seven are signed by Castiglione, four more or less in full, of which three have the monogram or abbreviation of his name, and one the date 1645, like the etching from which it derives. This last (Bartsch, No. 25), which corresponds to No. 16 in our catalogue, must have been repeated by the artist as a monotype owing to the weakness of the biting of the plate.¹ We notice also three prints falsely attributed to Castiglione at the end of our catalogue (Nos. 18, 19, 20).

Castiglione's monotypes fall into two groups: those on a white ground where the composition is almost entirely carried out by means of ink put on with a brush, as in a sepia drawing, and those with a black ground completely and evenly inked over, where the design is scratched with the point of a skewer which removes the ink from the surface and makes the composition white on a black ground. This classification cannot, however, be strictly maintained as the two methods are frequently employed on the same plate; the skewer is used to define an outline where the brush has been too heavy, the brush contributes a certain depth of shading where the general tone of the surface is not deep enough to give sufficient contrast (No. 4).

Six prints fall into the first group, eleven into the second. All the variations of technique, execution and beauty which characterise them will be indicated in the catalogue which follows.

¹ Another monotype (No. 3 in our catalogue) is dated apparently 1645 (or 1665?). As for the measurements, out of seventeen monotypes thirteen arrange themselves in two groups (of seven and ten respectively), printed, as far as we can tell, on two metal plates only.

LIST OF THE MONOTYPES OF GIO. BENEDETTO CASTIGLIONE

- 1.—THE FLIGHT INTO EGYPT (B. 3). VIENNA (Albertina). 286 mm. \times 205 mm. Paper cut irregularly. Margin at the left and at the top. A number of horizontal creases in the middle. Fair state of preservation. At the right edge in the middle "3" written in ink.

The Virgin with the infant Jesus in her arms is seated on a donkey. To her right is S. Joseph. The whole group moves in the direction of the lower right-hand corner, which is in dark shadow. In the centre behind S. Joseph rises the trunk of a large date palm, the branches of which extend over the whole group. In the same direction and in continuation of the shadow cast by the group and by the extended right arm of S. Joseph is a man kneeling and holding a kind of banner which floats above his head. A mass of grey shadow on the left side of the man and above him contrasts with the whites of his dress and of the banner. There are some grey-black marks in the middle of the left corner of the print.

The light falls from the right and correctly illuminates all the figures represented. The *chiaro-oscuro* is sharp and distinct. All the whites contrast sharply with the surrounding blacks, with the exception of the drapery on the left arm of the Virgin, which is only divided from the white of the paper by a thin brush line.

The print is in three tones—the white background, the black of the figures, and an intermediate grey. However, all the figures are wonderfully drawn and modelled. The brushmarks, which are visible nearly everywhere, are sometimes in juxtaposition, sometimes superimposed, and alone serve to define the figures and their expressions, only occasionally the point of a skewer has been used for the white lines of the interior modelling or for the definition or rectification of an outline. In places the drawing is executed with the point of the brush (Jesus). The simplicity of the print is impressive; the figures around the date tree are well grouped; the masses of shadow are in happy equipoise with the brilliant sunlight. There is no useless detail; there is nothing beside the play of the light and shadow. All the movements are indicated, and all the expressions are clearly suggested.

- 2.—THE LAST SUPPER. FLORENCE (Uffizi). 485 mm. \times 615 mm. the print, 485 \times 640 the paper. The paper cut irregularly; margins all round. A deep vertical crease in

the middle, others less marked. State of preservation, fair. In the lower right corner "G. B. C." in white on a grey ground between the border and the legs of the apostle.

At the extreme left of the print Christ is seated at the bottom of an altar-table and prepares the mystery of the Eucharist. At the other end of the table are disposed in two groups the Twelve Apostles (of whom ten wear beards). Some are kneeling and some are standing, making reverent gestures. Above the Christ, God the Father, seen in three-quarter length, appears, surrounded by angels. Other angels, larger in size, are carrying down from the right a large cross. In the background are seen the roofs of a town, whilst on the right appear the outlines of a lofty doorway. Masses of grey shade ending sharply at the edges of the print enclose on each side the composition to the height of the figures. The light, which comes from the right, strikes the group of apostles from behind and illumines the face of the Christ and God the Father, casting a shadow over the group of angels. The angels carrying the cross are fully lighted, and one of them has a dark shadow across the curve of a wing which is very beautiful in effect.

This monotype has numerous tones, of which five or six can be distinguished. By means of strokes of the brush one above the other Castiglione has been able to give to the faces of the apostles who are in shadow some very striking expressions; with the blunt end of a skewer he has given vitality to the hair and movement to the draperies.

The perspective is a veritable marvel when one thinks of the simplicity of the technical means. In fact, this piece is unique in the success with which the aerial perspective is rendered. The contrast between the two parts, God the Father, Christ and the angels on the one hand, and the sombre, heavy group of the apostles on the other, is the key of the composition.

- 3.—A FANTASY. WINDSOR (Royal Library). Height on the left 225, on the right 226 mm., width 368 mm. at the top, 371 at the bottom. Paper cut irregularly; margins on four sides. Well preserved. The second of two proofs signed "G. B. C. 1645" (or 1665?) in white on grey and black at the height of the knee of the seated man.

A man in a cowl is seated on a bench in the middle of the composition; he has his legs crossed and turns his head (the face is invisible) towards two soldiers who appear to be rushing on him from the left corner of the picture. Behind him a young man and a child are making gestures



G. B. CASTIGLIONE. JUDITH (Cat. 5). Brescia
Size of original monotype 376 × 262 mm.

of astonishment ; on his left are an old man and a child, and these four figures are nearly nude. Behind this group rises a sort of trophy with several devices, amongst others that of a winged sphinx. On the right is the trunk of a tree, and on the left, in front of a tree and at an angle to the surface of the composition, is a sarcophagus on a pedestal. There are grey marks on the ground, and the contours of clouds are seen in the sky.

The light, which falls from the right, illumines all the figures laterally. A disturbing factor at the first glance is a certain lack of balance in the *chiaro-oscuro*, which is greyish and in parts too dark (the soldier on the right). Even the drawing is of unequal merit in different parts. The explanation is the fact that this print is the second impression, which only took the ink which remained after the first impression had been taken ; the deep shadows are still there, but the grey shadows have been almost entirely lost.

As regards the technique, all that can be deduced from this second impression is that it appears to have been rapidly executed almost entirely with the brush and with very few strokes of the skewer.

- 4.—SHEPHERDS WARMING THEMSELVES (B. 5). VIENNA (Albertina). Height 210, width 295 mm. Paper cut fairly regularly ; clear margins on all four sides ; vertical crease down the middle. Good state of preservation.

A shepherd, half reclining with his back to us, is warming himself at a straw fire burning near the foot of a tree ; in the middle distance and a little to the right two more shepherds stand behind the first one, also looking at the fire. All the detail of these figures is lost in the strong shadow caused by the bright light of the fire ; the distance is filled in at the right of the picture by sheep and trees, scarcely visible in white against a very light grey.

The only light is that of the fire, which throws up in strong relief the objects and figures of the scene, around which is a circle of shadow ; the firelight shows up the black of the ground as far as the right edge and is thrown up to the top of the plate in quivering eddies above the column of heat that rises vertically from the fire.

The shadows are so strong and deep black in tone that the slightly lighter greyish brushwork of the remainder gives a sense of repose analogous to that experienced by the eye on looking at twilight after gazing into the fire.

The plate, partly executed with the brush, has been finished with the skewer, which plays a much more important part than in the preceding plates. In this monotype the



G. B. CASTIGLIONE. HEAD OF AN OLD MAN (Cat. 6). Holkham Hall, Norfolk (collection of the Earl of Leicester).

Size of the original monotype 191 × 154 m.m.

two techniques have been employed by Castiglione to an almost equal extent. The skewer, with a series of white marks, outlines and gives life to the forms of the vegetation and to the straw on the ground and gives to the atmosphere above the fire its movement; it indicates the flock and the tree in the background. It is to be remarked that the background has been lightly tinted in order to show up more brilliantly the high lights of the foreground.

The effect of artificial light has been here magnificently rendered, nor has it in any way disturbed the balance of the design nor the poetry of the work as a whole. To be noted, too, is the almost instantaneous rapidity with which the scene is grasped and the assured knowledge of the shape of the human body.

- 5.—JUDITH. BRESCIA (Tosio Gallery). Height 371 mm. on the left, 376 on the right, width 262 mm. at the top, 261 mm. at the bottom. Paper cut irregularly; a number of horizontal creases in the middle of the paper before the impression was made. Clear margins on all four sides.

Judith represented half length and facing the spectator, turns her head to the right whilst placing the head of Holofernes on a bench parallel with the lower edge of the plate. To the right of Judith appears the head of an old man. The figures are clearly defined except on one side—the lower border—where the composition is lost in confused lines.

The light comes from the front and slightly from the right and lights up all the figures evenly. The ink is of two tints, ranging from the lightest on the heads of the old man and of Judith to the densest black in the left corner where the head of Holofernes is placed.

Except for a few of the lightest tones on the arms of Judith, some outlines and a few lines on the enormous head of Holofernes made by the skewer, everything is the work of the brush.

This monotype is remarkable for the size of the half-length figure of Judith and the decapitated head and for the wonderful expressions of the three faces; its tranquillity and simplicity of construction are quite classical.

- 6.—HEAD OF AN OLD MAN. Holkham Hall, Norfolk (collection of the Earl of Leicester). 191 mm. × 154 mm. Paper fairly regular; cut to the impression. Fair state of preservation. Later retouches with the pen on the outline of the forehead and of the nose. The signature GB (monogram) CAST^s is drawn with the brush in black on white in the top left corner.



G. B. CASTIGLIONE. NATIVITY (Cat. 7). Bibliothèque Nationale
Size of original monotype 378 × 352 mm.

The head of an old man is seen in profile to the left with a band on the forehead and with a large fur cap in two pieces between which rises a plume held vertically in place by a large button. A fur collar is round his neck. From his breast near the edge of the plate to the height of the forehead the plate has been inked to a uniform blackness in which nearly every mark of the brush is lost.

Nearly the whole of the plate is the work of the brush used in small light strokes for expressing the drawing as well as the light and shadow and the whole construction of the face. Only the lines of the band, the fold of the fur collar and a few hairs in the same fur are executed with the skewer. This head is not only equal in dignity to the *Heads of Orientals*, by Castiglione (B. 49), but it is finer in the modelling, in the strength of the shadow and in the natural healthiness of the expression. In fact, the artist has here succeeded in finding for his idea its perfect means of expression.

- 7.—NATIVITY ; Mary shows to God the Father and to two angels the Infant Jesus. PARIS (Bibliothèque Nationale). 378 mm. × 352 mm. Paper cut regularly ; without margins. Good state of preservation.

“Gio Benedetto Castiglione—Genov(se)” in the middle towards the lower border in white on black.

In the middle of the composition slightly on the left, the Virgin—almost in profile—is kneeling and uncovers the Infant Jesus, who is lying in a cradle filled with straw and is seen three-quarter length and foreshortened. She shows Him to two angels who are kneeling almost on a level with Him and to God the Father who with arms outstretched descends from heaven. The ground is indicated by a heap of straw and the sky by masses of white clouds round the nimbus of God.

The plate is completely covered with black ink put on with the brush. In the lower part of the composition and below the figures can be seen very clearly the marks of the hairs of the brush. The whole composition has been drawn with the skewer and with a piece of wood with a flattened end. The white marks vary in thickness from $\frac{1}{2}$ to 5 mm. In the background to left of the nimbus of God the white lines have run together into a mass. Only two tones are used in the whole composition, apart from a slight modulation in grey of the angels which appears to be more due to bad printing than to the intention of the artist.

The light radiates from Jesus who is the centre of the composition and all is governed by this light except the unexplained light behind God. The Infant Jesus is not



G. B. CASTIGLIONE. NATIVITY (Cat. 7A). Royal Library, Windsor
Size of the original monotype 367 × 254 mm.

only the centre of the composition as regards lighting but of the whole scene, of which He is the masterpiece. The foreshortening of His figure is rendered with an accuracy and an impressive certainty of touch, especially remarkable in view of the summariness and difficulty of the process. The Virgin has an elegance of form and an expression quite exquisite; the angels on the right are particularly good in the drawing of the upper part and in their boyish faces; God the Father, drawn with four strokes of a piece of wood, is a sketch of a figure common with Castiglione. The manger and the ground are drawn with the artist's habitual cleverness and ease.

- 7A.—Second Proof of the same subject. WINDSOR, (Royal Library), Height 362 mm. on the left, 367 on the right, width 254 at the top, 252 at the bottom. Paper irregularly cut; clear margins on the right and at the bottom.

We have here a demonstration that Castiglione made multiple printings from plates inked without being engraved. The general appearance is quite different from that of the first proof. The white here predominates, and as it stands out delicately from the grey of the darker tones, we are given the impression rather of grace than of strength. The white lines are broader and sometimes they seem to have been merged into contiguous lines because the blacks in between have disappeared. The blacks have only resisted when they were definitely kept in their places by white lines, whilst little white marks which do not appear in the first proof have all come out clear in this one. One can see with ease the last letters of the signature "Genovse," which are almost illegible in the first proof. The same with the grey around the Virgin.

In the Royal Library, Windsor, is a drawing of the same composition in reverse.

- 8.—NATIVITY. WINDSOR (Royal Library). Height 245 mm. on the left, 244 on the right, width 371 mm. at the top, 367 at the bottom. Paper cut irregularly; margins on the right and at the bottom.

The Virgin, seated on a pile of straw, slightly turned to the left, holds in her arms the Infant Jesus, whom she is putting to sleep. She appears to be rocking Him gently, her head inclined slightly to one side. On the left two angels, half kneeling, crane forward to watch the scene.

The ground is indicated by horizontal lines, oblique rays of light traverse the sky from the centre at the top to the lower right corner, lighting up the contours of some clouds.



G. B. CASTIGLIONE. NATIVITY (Cat. 8). Royal Library, Windsor
Size of the original monotype 245 × 371 mm.

The plate has been painted black all over, a black which lightens to grey at the edges and almost to white at the corners ; it is completely black only in the centre.

The light falls from the left in the same direction as the rays. The face of the Infant is hidden against His Mother who is here the central figure. The most interesting part of the composition is executed with a very fine skewer which picks out series of very close white lines ; the whites are not numerous and never in masses ; the most brilliant passage of the composition is the left hand of the Virgin.

Note two interesting technical points : (1) in the vicinity of the Virgin some ink has been added during the progress of the work which has not blended with the ink already on the plate, thus producing a patchy effect. (2) There are little horizontal black scratches, thin and dry, across the white lines above and below the Virgin ; they are engraved without the artist intending it, for they are the result of the use of pumice stone or some such material used to polish the plate.

- 9.—NATIVITY. The Virgin on her knees adores her Child in a hut ; two angels come down from heaven. (B.2.) VIENNA (Albertina). Height 356 mm., width 248 mm. No margins.

The Virgin, kneeling at the bottom, turned towards the left, uncovers the Infant Jesus who is in a cradle still further to the left, supporting Him with her left arm. Above the Virgin's aureole the roof of the hut is filled by a sort of luminous haze. All the upper part of the plate is occupied by two large angels ; the open wings of the first of these are stretched upward. The ground is indicated by a few straws. In the sky are a few oblique strokes following the line of the hut roof.

The technique does not differ from that of the preceding print, but here it is ineffectual because of faulty printing. The paper was apparently too damp, for the ground is spotted with grey marks and many of the whites are obscured. There are even little black blotches visible which have no connection with the composition. Notice the light diffused from the Infant Jesus which illuminates the space under the roof of the hut.

- 10.—NATIVITY. The Virgin kneeling outside the hut presents the Infant Jesus to God the Father. LONDON (Collection of Mlle. Chariatte). Height on the left 291 mm., on the right 292 mm., width at the top 203 mm., at the bottom 206. Paper cut irregularly ; no margins ; fairly good state of preservation.



G. B. CASTIGLIONE. CHRIST ON THE CROSS (Cat. 12). Bibliothèque Nationale
Size of the original monotype 378 × 252 mm.

The Virgin kneeling outside the hut is holding in her arms the Infant Jesus whom she has just taken from His cradle to show to God the Father who, preceded by the Dove, has descended quite close to her. In front of the group, at the left, is Castiglione's usual cradle—made of a trestle with crossed legs and a sort of straw mattress, at the back on the right is visible the roof and one side of the hut; the clouds which support God bringing out clearly the beautiful silhouette of the Virgin.

The light comes from the Infant Jesus, extends between the left cheek of God and the right of the Virgin, plays on the cradle and the straw on the ground, lights up the clouds which make a background to the Virgin's silhouette, and outlines the roof of the hut.

The plate is covered uniformly with black ink and the drawing picked out with the skewer, which has made strokes nearly everywhere of uniform breadth. There are some round spots from ink which had fallen on the lower part of the plate and some faults of printing are discernible in the upper right hand corner.

In this variation of a theme very dear to Castiglione the Infant seen foreshortened and in full face is not a successful figure; only the head which is drawn in white with dots for the eyes, nose and mouth and the round contours of the cheeks is good, whilst the body is not successfully brought out. The figure of the Virgin, in her shawl drawn closely about her, with the folds falling in front, is delightful. The figure of God is very successful, and one of the best executed by the artist. The outline of His back is emphasised by the white rays which represent His nimbus, and His open right hand is truly a marvel of monotype. Well drawn also is His beard blown in the wind indicated only on His left side. The Holy Spirit is not very easily distinguished and might well be mistaken for a fold of the robe across the breast of God.

- 11.—NATIVITY. The Virgin adoring the Infant Jesus with the Divine Light falling from on high. ROME (Corsini). 270 mm. × 240 mm. Paper cut irregularly. No margin. Creases in different directions, and stains. State of preservation fair. "Gio. Benedetto Castiglione," hardly legible, is written in white on a grey ground in the middle at the bottom. Second proof.

The foreground is occupied by a kind of square sheet in the midst of which the Divine Child is lying on a cushion. He is nude, lying in an oblique position. Behind the Child to the right the Virgin is seen in profile, her head slightly thrown back, her hands clasped over her heart in a gesture



G B CASTIGLIONE. THE ANNUNCIATION TO THE SHEPHERDS (Cat. 13). Albertina
Size of the original monotype 372 × 248 mm.

full of pathos. On the left side of the Virgin fall the rays of the Divine Light which end at the edge of a kind of manger which is seen at the height of the hands of the Virgin and which outline the profile of the head of an animal behind the manger. An aureole of stars is round the head of Jesus. In this composition, where the Virgin is placed between the light of the Child and that descending from heaven, it is difficult to understand which of the two lights preponderates.

This impression has an unconvincing and unpleasant look. All the values are distorted by the general weakness. The ink has held only round the head of the Virgin, and the cause of the alterations of the other tone values must come from overdamping of the paper in the press, done in the hope that it would in this way take all the ink which remained on the plate. We cannot judge this monotype fairly until the first impression has been discovered.

- 12.—CHRIST ON THE CROSS. PARIS (Bibliothèque Nationale). Height 378 mm., width 252 mm. No margins. Diagonal creases in the right hand top corner made before printing. Ink marks. Good state of preservation.

The cross with Christ upon it stands a little to the left of the centre; the ground is indicated by means of two curved lines which run diagonally from the left to the right-hand bottom corner of the plate; Christ is fastened by the hands to the horizontal beam of the cross and His knees are bent with the weight of His body; His feet are supported by a second and smaller cross beam. Strong diagonal white lines define the dark contours on the left of the crucifix; grass is indicated in the darkness on the right and clouds in the sky.

The plate has been entirely but unevenly blackened (the wire-mark of the paper even shows through the design), and the work has been carried out by means of the skewer and a blunt piece of wood about 7 mm. wide. The outline of the cross and of Christ has been strengthened with ink put on with a brush, as also the face and body of Christ, so as to make the deeper shadow stand out more than the inking of the rest of the plate. Around the head of Christ are oblique rays passing between His head and His left arm, which give a strong light; these rays are pointed and made by passing the skewer rapidly over the plate as in several of the haloes of God the Father already described.

The light comes from the right and strikes full on the composition; this lighting is not consistently carried out in view of the white background to the Cross which Castiglione evidently found necessary in order to make the objects stand out sufficiently.



G. B. CASTIGLIONE. THE HERD AT THE FORD (Cat. 14). Bibliothèque Nationale
Size of original monotype 214 × 314 mm.

The composition is in three tones with slight variations ; the white, the background of the plate, and the perfectly black tones added by the brush. The effect of the masses in this print is most striking, but the same cannot be said of the details of the drawing and of its technique.

- 13.—THE ANNUNCIATION TO THE SHEPHERDS. (B. 1.) VIENNA (Albertina). Height 372 mm., width 248 mm. Clear margin on the left side. Paper cut irregularly.

A strong light fills all the upper right-hand corner in the wake of an angel who flies down making signs with his arms to three shepherds in the country ; the bright light awakens and terrifies them ; a sheep escapes and jumps with his forelegs outstretched in the left hand lower corner. The shepherd on the right, who is seated, lifts his head to the angel as if to reply to him, the one in the middle is kneeling doubled up, the one on the left is standing up quite overpowered by the strong light. The rays which come from on high are very powerful ; trees and rocks are to be seen on both sides of the print.

The whole plate has been evenly inked ; the whole has been carried out with a skewer and a flat-ended stick ; the width of the strokes varies from $\frac{1}{2}$ to 4 mm. ; and these lines are sometimes joined to form white masses of considerable size (some centimetres square), giving to this monotype a novel effect which is completely successful. These masses are of a paler shade than the single lines which are a purer and more brilliant white. The use of a little flat-ended stick is clearly to be seen in the lines on the ground towards the left at the bottom where they give the appearance of a kind of small staircase seen obliquely.

The work is practically only in two tones produced by the strong light which shines from the top right-hand corner and which throws in places strong and sometimes crude light on all the participants in the scene. All the figures are perfect in volume and movement ; the sheep is a very successful example of vivacity in drawing.

- 14.—THE HERD AT THE FORD. PARIS (Bibliothèque Nationale). 214 mm. × 314 mm. Paper cut irregularly ; diagonal and horizontal creases made before printing. White marks. Fair state of preservation.

The whole plate is filled by a river, of which we see only the left bank, where a man, who has only just landed and whose left foot is still in the water, is holding a torch in his right hand above his head, whilst with his left he makes signals to another man on the right, who is crossing the

river mounted on an animal, helping himself along with a pole which he plunges in the water. A few sheep—three stand out distinctly—and an ox are crossing the river a little in front of the second man who looks towards his companion.

The water is indicated by parallel lines ; those which surround the animals are a particularly vivid white. In the background the trees are lighted by the glare of the torch.

The plate has been wholly and pretty evenly inked, and the faults of printing in the right lower corner are owing to the imperfect preparation of the paper before printing. The design has been drawn with the skewer, the marks of which vary from $\frac{1}{2}$ to 2 mm. Note a variation of procedure in this monotype ; Castiglione has gone over with a pointed skewer the grey tones which he had made with a flattened stick, and this skewer, in taking off the ink deposited some of it on the edges of the white lines, thus making them black at the edge. This system has even spoilt the drawing in the right arm of the man on the right, an exceptional thing to happen to such a clever draughtsman.

The composition is in three tones. The movements of the men are remarkably well shown, and the body of the ox is rendered in a masterly manner.

- 15.—DISCOVERY OF TWO BODIES (St. Peter and St. Paul). PARIS (Bibliothèque Nationale). Height, 297 mm., width 205 mm. Margin on the left side. White marks. "Castiglione F" finely written in white on grey in the middle of the sheet.

Two dead bodies are lying stretched out side by side in a cave (near the bottom of the print), their heads to the right and their feet towards the entrance of the cave. Some men are approaching, two of whom are bending forward, the one on the left holding out a torch in his right hand towards the interior of the cave, whilst with his left he catches hold of the wall at the entrance as if to prevent himself from falling. The cave is outlined against the surrounding vegetation ; a smoke haze slightly lighted up by the torch. The plate is strongly and evenly inked ; the design has been drawn with the skewer and the flat wooden stick has been used to render the smoke cleverly lighted up by the torch. We can see the parallel strokes made by the grain of the wood very distinctly in the fine work.

The light of the torch falls on the corpses, the first of which is strongly lighted, as are also the arms and hands of the first comer, and the lower part of the smoke-filled cave is softly illuminated.

This particularly bold design shows us clearly Castiglione's aims. The corpses are merely suggested in accordance with their importance to the whole and occupy a secondary rôle not by any means forming the central point of the composition which depends solely on the atmospheric vibration of objects and the effects of light.

This strange composition, though difficult to appreciate at first, is exceedingly fascinating when one has seen and understood it.

- 16.—SCENE (B. The four savants). Four old men and a child amongst ruins. WINDSOR (Royal Library). Height on the right, 290 mm.; on the left, 201 mm., width 200 mm. Paper cut irregularly. No margins. White marks. Fair state of preservation. "GIO. BENEDITUS CASTIGLIONE 1645" in white on grey on the vertical face of the pedestal of the statue on the right.

Five figures are seen surrounded by ruins; an upright column in the middle at the back with arms hung on it, to the right a statue on a pedestal, a large vase on a pedestal to the left, and the plinth of a column in front almost on the bottom edge to the left. An old man with a beard has one foot on the plinth and with his right hand holds up a cloak which falls from his right shoulder, whilst with his left hand he clasps a vase to his breast; a second old man behind the first bends forward; a third, apparently a dwarf, is seated at the base of the statue writing in a book, and a fourth is writing on the face of the pedestal; at the right we see the back of a child holding the torch which lights up this scene.

The whole plate is filled by this composition, which is drawn with the skewer in lines the thickness of which varies little, and with the wooden stick used in the full width for some of the surfaces. A variety of half-tones very rare in Castiglione's monotypes characterises this one.

The light comes from the torch held by the child and throws up vividly the figures, the ground, the statue and the trophies on the column; less brightly illuminated are the trees at the back and the vase.

The scene, the meaning of which is not very clear, is cleverly contrived. One feels, however, that the design has been reversed and when the print is held up to the light the masses of shading seem much better balanced in reverse.

The figures are important by reason of their strongly indicated movements rather than for their expression, which is barely suggested.



G. B. CASTIGLIONE. THE RAISING OF LAZARUS (Cat. 17). Albertina
Size of the original monotype 280 × 205 mm.

- 17.—THE RAISING OF LAZARUS (B. 4). VIENNA (Albertina). Height 280 mm., width 205 mm. Paper cut irregularly; no margins. "Castiglione F" on the base of the sarcophagus, white on a grey ground.

In the middle of the composition in the background stands a sarcophagus with a caryatid on the left and a trophy fastened to a bow-string on the right. Under this the body of Lazarus appears to float and raises its arms towards the left where are four men, the first of whom crouches down with a torch in his left hand. In the foreground to the left Christ calls on Lazarus to rise from the tomb, raising His left hand. On the right two men lean over a parapet watching the miracle. Trees are suggested by white and grey marks which are sprinkled over the plate. The light which comes from the torch strikes sharply on the figures and more softly on the background of the sarcophagus.

The inking of the plate is weaker towards the edges and the design is drawn with the skewer and the usual stick. The walls of the tomb and the sarcophagus have delicate gradations of shading which almost seem like mezzotint. The effect is laboriously obtained by a process of white lines scratched in the grey, and black lines added later. The execution of the wall in this monotype reminds us vividly of his etching of the same subject, although the composition is different, and it is in the opposite direction; here the main effect is attained by the depth of construction, an effect which is well rendered by the harmony between light and perspective, which Castiglione in his etchings always failed to achieve. The figures and their expressions are all well rendered, while the modulation of the tones is of the happiest effect.

SPURIOUS CASTIGLIONE MONOTYPES IN PUBLIC COLLECTIONS.

Believing that there may be some use in mentioning them we do so here for the information of students and collectors.

- 18.—GOD THE FATHER. ROME (Corsini). God the Father on white clouds in the middle of the plate, with outstretched arms. Height 215 mm., width 175 mm.

The whole-length figure of God in the centre of the plate is incorrect in drawing; the clouds are unnaturally swollen. The light which comes from the right-hand bottom corner admits of no explanation.

On a completely inked plate the figure of God and the clouds are drawn with a hardness of light and weakness of

drawing alien to Castiglione, who gives especial care to those parts of the figures on which light shines and leaves the rest lost in the background to be supplied by the intuition of the spectator. The creator of this mediocre work wished, on the contrary, to show all the half-shades and has succeeded only in confusing the design even for instance with the hands and the clouds which completely lack force or truth.

- 19.—THE DEAD CHRIST. ROME (Corsini). Height 160 mm., width 270 mm.

The dead Christ lying on a kind of square block in the middle of the plate has His head on the spectator's right. Castiglione never made a composition so centralised or so "classic." The light comes from above and has no apparent origin; we see neither rays nor a torch nor anything else.

On a black plate badly inked the lines are made with a point which seems to have scratched; the lines are uncertain, small and cross one another; the technique is that of the copy of an engraving line for line; it lacks the genial spontaneity of Castiglione. The drawing of the body is mediocre, even the head is doubtful. The whole plate is covered with marks which only in the upper part seem to form clouds. Faulty printing has really succeeded in improving this very mediocre print whose author is unknown to me.

- 20.—SCENE. Child at the foot of a monument. PARIS (Bibliothèque Nationale). Height 178 mm., width 115 mm.


This print is not a monotype; it is part of the etching called "Two men and a child amongst ruins" (B. 27), and one wonders if the whole plate was used for this pseudo-monotype and if this sheet in the Bibliothèque Nationale was a fragment of it. This attempt at making a monotype from a plate etched by Castiglione must have been made after Castiglione's time. The inked plate has been unevenly and badly cleaned; the whites, put in with a skewer, have not been well understood. The author of this attempt has even scratched in the flame of the torch in the hand of the child carved in relief on the monument to give a light motive according to Castiglione's custom, but in spite of all his attempts this falsification of a monotype has not succeeded.



ETHEL GABAIN. THE MUFF. 1906 (Cat. 12)
Size of the original lithograph $16\frac{3}{4} \times 12\frac{1}{4}$ inches

THE LITHOGRAPHS OF ETHEL GABAIN

BY HAROLD J. L. WRIGHT

 SINCE its invention by Aloys Senefelder in 1798 many artists, both amateur and professional, have tried their hand at lithography. The list of them includes such varied and unexpected names as those of Queen Victoria, a Bonaparte prince and princess, the Duchesse de Berri, Thomas Bewick, Sir David Wilkie, Diaz de la Peña, John S. Sargent, and artists employed by the Salvation Army. Not to these, perhaps, but certainly to many, it is to be feared lithography was simply the latest novelty, or, as Pennell says, "merely something to play with before supper on a social evening," and their attempts at it were, consequently, neither serious nor sustained; nothing came of them. Moreover, with the exception possibly of Daumier and Gavarni, few artists who took up lithography found it very remunerative, even when undertaken on commission for purely commercial concerns. It is no wonder, therefore, that so few had the courage or desire to persevere with it. The very fact also that it was being so widely employed for frankly commercial purposes such as the printing of music, the reproduction of portraits and views, and even the printing of designs upon calico, undoubtedly caused many well-known and capable artists to fight shy of it, or despise it, or refuse to go on with it. It was against

their artistic principles to condescend to hack-work, and we cannot but admire them for their refusal to relinquish those principles. Lithography was for too long the Cinderella of the arts, but her position has now improved. The revival of artistic lithography, which began about the seventies, has proceeded apace, and it is now recognised as a worthy and delightful medium for the expression of very varied styles and subjects, well worth while as an end in itself. The rediscovery of the quality, beauty, and technical excellence of those magnificent proofs of the lithographs of such masters as Daumier, Gavarni, and Isabey, which are occasionally met with, has finally opened the eyes of both artists and collectors to the great possibilities latent in this particular medium, and has stimulated the production of fine lithography for its own sake.

Up to the present, however, it has probably been impossible for any artist to exist upon the sale of his or her proof lithographs exclusively. Indeed, I cannot recall any artists of this generation, except Miss Ethel Gabain and her husband Mr. John Copley, who have even attempted to do so. Most of them have always had at least a second or third string to their bow ; they have been painters, or etchers, or both, their income being derived from their successful work in these mediums, and their lithographs being more or less of a side-line or hobby. On the contrary, with Miss Ethel Gabain lithography has come first, her excursions into painting or drypoint or etching being infrequent, and, though very delightful, as is everything that comes from her hand, not as yet undertaken with the idea of exhibition. “ *I love lithography,*” she has repeatedly said to me. “ The prints are so lovely to do, and there are *so many*

subjects I want to get done. One is always learning, experimenting, discovering new effects." She would, I am sure, heartily endorse Seneca's words "Tam diu discendum est, quamdiu nescias et quamdiu vivas," or Mr. Lloyd George's reminder at Oxford this year that the fact is that in doing things we discover how much more there is to do. For, although she has to her credit no less than 255 lithographs, she is very modest about the successes she has achieved with them, and is much more interested in endeavouring to surpass them, and to conjure from the medium further beauties to delight our eyes.

It was in 1906, when a student at the Central School of Arts and Crafts, Regent Street, that Miss Gabain first became attracted to lithography and produced her first prints. She determined, when she entered as a student, that she would not fritter away her time dabbling in every medium but that she would specialise in whichever one appealed to her most. This proved to be lithography because of the enormous scope it seemed to her to offer and the fact that good drawing was its obvious basis. Her first lithograph, *Sewing*, was a copy of a Japanese print, and was undertaken merely as an exercise in the technique of drawing on stone. It was printed in colours, from six stones, and was succeeded by a copy of the portrait of Edward VI. in the National Portrait Gallery. This, too, was in colours, being printed from three stones. In *The Muff* she gave early promise of the excellent prints with which she was later to delight us. During 1906 also, she attended lithography classes at the Chelsea Polytechnic, where she obtained practice in drawing direct upon the stone from the model and made her

first experiments in the printing of lithographs. Since then it has been her almost unvarying practice to draw thus direct upon the stone and to print her own editions, for she is convinced that the direct method is far superior to the transfer method and that it is really advisable for the artist to print his own proofs, if possible, since if he does not himself understand "all about the printing," and has not had considerable practical experience in it, he will not obtain the best effects in his prints. For, do what one will, arrange as one will, the first proof invariably looks different in tone from the drawing on the stone. The previous somehow more greyish appearance of the lithographic chalk drawing on the stone surface is now replaced by the luminous rich black of the printer's ink on the print, and this sudden access of tone has to be reckoned for. There is only one way for the artist to ensure the desired delicacy or strength or contrast of tones in the print itself. *Solvitur imprimendo*. Since her marriage Miss Gabain has had during the printing of her editions the inestimable advantage of the advice and assistance of her husband, Mr. John Copley, himself a cultured artist, a lithographer of the first rank, for several years honorary secretary of the Senefelder Club which has done so much for the advancement of lithography both in Europe and America.

By the end of 1906 Miss Gabain had produced thirty lithographs. These, as will be seen from the list, included some printed in colours from several stones, a practice which she quickly and almost permanently forsook for prints in black. She is not a great believer in lithographs in colour. For her, as for most of us, the charm of a lithograph lies in the



ETHEL GABAIN. THE STRIPED PETTICOAT. (Le jupon rayé). 1911 (Cat. 99)
Size of the original lithograph $9\frac{1}{4} \times 11$ inches

richness of the blacks contrasted with the whiteness of the paper, and the subtleties and nuances of misty grey intermediate tones, which it is possible to obtain in this medium and in it alone. Certainly she herself has succeeded in getting magnificent rich blacks in numbers of her prints, and has been rightly praised for them. It cannot be denied that it has been the mattness, or flatness, or granulated, worn and lifeless appearance of so many lithographs that has kept collectors from becoming enthusiastic about them. So many of the tones seem to have had their original surface removed, as it were with pumice-stone, and the prints present a very unattractive tired appearance. There is nothing duller than a dull lithograph; but there is nothing more attractive than a brilliant one, and there is no reason why there should not be some sparkle in every lithograph. Miss Gabain's prints possess that brilliant technical quality, and apart altogether from the additional appeal of their attractive subjects, this would have been bound to secure for them, sooner or later, the universal notice and appreciation they have obtained. With the exception, then, of the few in colours mentioned above and of a few others printed experimentally in brown or red, her prints are always in black.

The first of her lithographs to be exhibited were *The Muff*; *Scaffolding, University College, London*; and *A Study*; these three she showed at the Walker Art Gallery Exhibition, Liverpool, 1906. Others were exhibited by her at the Salon des Artistes Français in Paris, where they were well received. Nine subjects were completed by her in 1907, including her first commissioned portrait lithographs, those of Mr. and Mrs. Causton. It was not

until 1908, however, that she really got into her stride, and that we find her prints becoming characteristic. In that year she went to Paris, and, taking a small studio, worked steadily at lithography, attending *croquis* classes so as to obtain practice in drawing from the model. One of her proudest recollections is of an evening when Steinlen, visiting the class, stopped to look at her drawing as he passed and exclaimed: "Tiens ! c'est un dessin de lithographe !" As she knew he had not been told she was working at lithography this encouraged her tremendously. It was during that year in Paris, also, that she was recommended to an old lithographic printer. With him she served a sort of apprenticeship, learning from him invaluable wrinkles as she helped him print many a brilliant proof from the stones entrusted to him. Her own lithograph *The Virgin of the Column, Musée de Cluny*, which was drawn direct on the stone in the courtyard at the museum, was printed for her by this clever old fellow, and the prints he pulled are splendid. Before leaving for Paris she had approached a London print-seller with a view to the publication of her lithographs. He was not very encouraging. Lithographs, he said, were not in demand yet, in England ; but he thought there might be more chance of placing them in Paris, and to that end he gave her an introduction to a well-known Paris print-seller. When in Paris, therefore, she presented this introduction and was greatly cheered when the Paris print-seller, who she knew was considered a very fine judge of both old and modern prints and who was specially interested in new work, purchased a number of her lithographs—"pour encourager les autres," as he put it. He showed her, too, his portfolios of lithographs by Daumier and

others. It was the first time she had seen any of these, and naturally she was much impressed by them. There is often in her own prints a very pronounced French atmosphere; but it does not derive, I think, from any of the lithographs she saw during those student days in Paris. More likely it is her French ancestry asserting itself, for she is of French descent, and was born at Le Havre on March 26th, 1883. That is also probably why she usually elects to give French titles to her prints. Anyway, her work is not imitative but original; it has a distinctive *cachet* and style. As Mr. Campbell Dodgson once wrote: "She does not derive from Degas or Cézanne. . . . She has learned from France itself, rather than from any French artist in particular, the secret of grace and charm. . . . of the value of a light touch and a sense of atmosphere and space."

The twenty-nine prints completed by her in 1908 include several remarkably good ones, such as *Jeune Juive assise*, *Laveuse de Vaisselle (Coin de l'Atelier)*, and *Portrait of a Little Girl (The Black Hat)*. Nineteen-hundred-and-nine was a blank year, domestic reasons making it impossible for her to continue her studies that year; but she resumed them in 1910, when she again visited Paris, and made drawings of St. Sulpice and the Panthéon direct on the stone, on the spot. Subsequently she went to Concarneau, *L'Enfant endormi*, one of her best prints, being done there. Thirteen lithographs formed her total output that year.

It should be mentioned that in January, 1910, the Senefelder Club held, at Messrs. Marchant's Gallery in London, its first exhibition, and that to this exhibition Miss Gabain contributed six lithographs—*Madame*



ETHEL GABAIN. LES DÉSENCHANTÉS. 1913 (Cat. 123)

Size of the original lithograph 17 × 20 inches

Jeanne, The Mother, Mother and Child, Tired, Coin de l'Atelier, and The Virgin of the Column.

The beginning of 1911 found her in Paris again, in her own little studio, experimenting now with wash lithographs. (The method adopted in this process is to rub down lithographic ink, mix it with distilled water, and then wash it on the stone with a brush, using the wash just as one would use water-colour.) That year she went on to Italy, staying about six weeks in and around Florence, and returning to England via Switzerland. The drawings made by her in Italy and Switzerland were done on transfer paper as she found it quite impracticable to carry the ponderous lithographic stones around with her. These drawings were afterwards worked up in her London studio—at that time at Brook Green—and were subsequently “put down,” that is to say, transferred from the paper to the stone, by her there. *Towers of Florence* and *The Balustrade* are the best of these Italian subjects, and are very delightful. But the most outstanding print of the twenty produced by her in 1911 is undoubtedly *The Striped Petticoat*, which has been widely praised, and is a very typical and effective example of her style. It was after seeing this print that Messrs. Colnaghi invited her to allow them to become the publishers of her lithographs. Indirectly, too, after an interval of some years, it has led to her being commissioned to illustrate *Jane Eyre* with twenty-two lithographs of which we shall speak briefly later. No wonder a proof of *The Striped Petticoat* occupies a place of honour on the walls of her home! Reproductions of this print have appeared, in connection with articles on her work, in various books and journals, including Hans Singer's encyclopædic “*Die Moderne Graphik*,” 1914.



ETHEL GABAIN. THE MIRROR. 1914 (Cat. 162)
Size of the original lithograph $14\frac{3}{4} \times 11\frac{1}{2}$ inches

One of the last lithographs the artist made in 1911—*Voices*—had a narrow escape from being ruined, for the stone split just as the first proof had been printed ; but she managed to wedge and rope together the two portions sufficiently firmly to allow her to print the usual edition of twenty-four proofs. Speaking of editions, hers are very small, usually twenty-four proofs only. She has found this a very convenient number, up to the present, especially as she prints the editions herself. After the *tirage* the drawing is effaced by her and the stone is prepared for future use.

Of the nineteen prints produced by her in 1912 the most notable are *Caprice*, *Départ fantastique*, *The White Door* and *Aux Bords de la Seine*. Any of these four would have been sufficient to attest her skill as a lithographer and the quality of her art. *The White Door* was done for "The Imprint," and unsigned impressions of it appeared in that paper.

Nineteen-hundred-and-thirteen was a red-letter year for her, as it was in June of that year that she married Mr. John Copley.

It was upon the introduction provided by Miss Gabain's first exhibits at the Senefelder Club's exhibitions, and primarily by her lithograph *Laveuse de Vaisselle (Coin de l'Atelier)*, that she and Mr. Copley became acquainted. Theirs has been a delightful union, mutually beneficial, its happiness frequently reflected in their respective prints. In their common devotion to lithography they have found a bond which is being strengthened daily as they exchange experiences and words of encouragement, and discuss the problems of their work, such as the suitability of new printing-papers, the consistencies and tones of inks, the gearing of the press, the graining



ETHEL GABAIN. COLOMBINE À PARIS. 1916 (Cat. 178)
Size of the original lithograph $18\frac{1}{4} \times 12\frac{1}{2}$ inches

and etching of the stones, the disturbing reactions and quaint flukes which occur occasionally during printing—in fact, the thousand-and-one matters pertaining to lithography, and the myriad possible hindrances to the production of the perfect print. Their two small sons share this enthusiasm for lithography, and lend a willing hand when it is a question of “all hands on deck” during a busy day’s printing. The elder boy is actually called Peter.

After their marriage Mrs. Copley and her husband settled at Longfield, Kent, where she completed several prints begun in her Brook Green Studio. In the lower margin of some of her prints of this period appears a small *remarque* in the shape of a yew-tree, placed there to indicate that these particular proofs were printed by her at Longfield, their house being called “Yews.” The yews and pergolas and the sundial in the garden at Longfield figure in some of these lithographs.

Thirteen prints were published by her in 1913, the best being *La Chambre déserte*, the idea for which came to her when reading Maeterlinck’s “Quinze Chansons”; *Revellers*, a reproduction of which appeared in Pennell’s “Lithography and Lithographers”; *Regrets*; and *Les Désenchantés*. Lest anyone seeing this latter—perhaps her finest work—should think it an imitation of Forain’s lithograph *La Tonnelle*, let me say at once that Miss Gabain had never even seen a reproduction of it until I showed her one myself a few months ago.

One subject, *The Etcher*, done by her at this time, was drawn on a zinc plate; but she did not care much for this method, and it remains her only experiment of the kind. In 1914, she produced thirty-one lithographs, which is her record for any one year so far. They include



ETHEL GABAIN. A MUNITION WORKER. 1917 (Cat. 186)
Size of the original lithograph 9 × 4 inches

two portraits of Mr. Copley, and several of her most attractive and typical prints, such as *The Linen Cupboard*, *Stripes and Black*, *The West Wind*, *Table de Toilette Louis XV.*, and *The Mirror*. In April of that year a joint exhibition of her work and Mr. Copley's was held at the Goupil Gallery in Regent Street, the poster for this exhibition being an actual lithograph, the joint work of the two artists.

Then came the Great War, and, her output being somewhat reduced, we have only seven prints from her in 1915, thirteen in 1916, ten in 1917, and seven in 1918. The best of the 1915 prints is *The Patch*. In 1916 she began a succession of Pierrot and Columbine subjects which for years she had been longing to do. They are all arresting. The first of them was *Pierrot*, and the most attractive are probably *Colombine à sa Toilette*, *Colombine à Paris* and *Pierrot délaissé*. In *Le Roi Soleil*, a baby in his perambulator surrounded by sunflowers, we have a glimpse of the artist's firstborn, Peter. *Une Dame qui se chausse*, another print of 1916, has deservedly proved a great favourite.

The War found practically no reflection at all in her work, the only subject directly suggested by it being one she did in 1917, *A Munition Worker*, in which the drawing has been particularly admired. Three prints stand out from the remaining nine which she made that year. They are *Madame Figaro*, *The Emerald Ring*, and *Le Billet-doux de Pierrot*. Of the first there are two states, the second state having the wall in the background patterned with a design of foliage and birds. This background is the work of Mr. John Copley and bears his initials. Both states are so admirable that one is not surprised to hear that several collectors decided

to purchase a proof of each. Of the prints issued in 1918 the best are *A la belle Étoile* and *A Summer Night*, though *Madame X* has its champions and will live. The positions of the stars in *A la belle Étoile* were not determined haphazard, but by the aid of a map of the stars.

Among the eight prints which the artist completed in 1919 we find one Pierrot subject, *Pierrot infidèle*, and a subject again suggested by Maeterlinck's "Quinze Chansons," *La lampe éteinte. Le Lorgnon*, in any of its three very slightly differing states, is probably the best of the eight. (Very few of Miss Gabain's lithographs exist in more than one state, it will be observed). In 1919 the serious illness of her husband brought her work almost to a standstill for a time, and caused her great anxiety. Mr. Copley's illness extending into 1920, she was only able to make six lithographs that year. One of them reflects obliquely both her anxiety regarding her husband's health and her devotion to him; it represents an aged couple playing Spillikins in the peaceful evening of their days. Another—*The Art of Travel*—was a poster commissioned by the London Underground Railways, whilst another—*Si l'Amour s'égare ici-bas*—was prompted by the last poem in Maeterlinck's "Quinze Chansons."

In 1921, Mr. Copley being convalescent, the summer months were spent at Wye, Kent, and five of the twelve prints done by her that year are landscapes drawn in the vicinity of their cottage there, the group of trees in the one entitled *Lady Trees*, being situated in the park opposite her window. The remaining seven were done during the autumn in her Hampstead studio, and include the finely drawn *Léonie* and *Le Roman*. In the second state of the latter, chintz hangings and covers appear,

and the artist has renamed the print in this state *Chinese Lacquer*, as it recalls, in a curious way, the appearance of Chinese lacquer work.

Except for two lithographs done at the commencement of the year and one at the end, 1922 was completely taken up with the making and printing of the twenty-two lithographs illustrating "Jane Eyre," of which we have already spoken. They were commissioned by Monsieur Edmond Paix, a French collector and bibliophile, and will be published this autumn in a special edition of that novel which is being produced for Monsieur Paix by Monsieur Léon Pichon of Paris. Of these "Jane Eyre" subjects *Adèle dancing*, *The Orchard*, *Shopping at Millcote*, and *The Mad Woman* are sure to give great pleasure.

Since the completion of this series of illustrations to "Jane Eyre," Miss Gabain has published four prints, each of them extremely good. They are so varied that it is difficult to say which is most likely to be preferred. *Christopher asleep*, a drawing of her younger son, is very refined and simple, whilst *Choix de bottes* and *Draught-players*, her most recent prints, show that she has by no means yet exhausted her range of subjects. Indeed, Miss Gabain has undoubtedly obtained many fresh ideas through illustrating "Jane Eyre," and we may confidently anticipate that she will continue to delight us with many a distinctive, arresting, graceful, inimitable and irresistible print. She has long since received the assurance of collectors that her prints are acceptable. Successful exhibitions, of her lithographs and Mr. Copley's, have been held in London, April 1914 (Goupil Gallery), July 1920 (Colnaghi and Co.); Glasgow, April 1915 (Annan); and Chicago, March-April 1921,



ETHEL GABAIN. THE EMERALD RING. 1917 (Cat. 192)
Size of the original lithograph $13\frac{1}{4} \times 10\frac{1}{4}$ inches

February–March 1922 (Roullier) ; and typical examples of her work are to be found in the British Museum, and in the Victoria and Albert Museum, and in many museums in Europe, America and elsewhere. Her natural gifts have been developed by her patient devotion to the constant practice of lithography, often amid great discouragements and against formidable odds. Now, as then, therefore, she assuredly deserves the “ Bravo ! Ethel Gabain ” with which *Le Matin* acclaimed her when she first exhibited in the Paris Salon.

From the list which follows it will be seen that she has laid many facets of life and nature under contribution for subjects. We have glimpses of gardens, sunlit terraces, pine woods, open windows, rooms flooded with light, morning sunshine, starry skies, summer nights, brides, pierrots, columbines, dancers, fashions, toil, mirth, sadness, love and death. Happiness preponderates ; there is no lingering sadness anywhere. Her joyousness is infectious, reviving in us “ ces espoirs auxquels nous convie le clair matin ensoleillé.” Long may it continue to charm us.

CHRONOLOGICAL LIST OF THE LITHOGRAPHS OF MISS ETHEL GABAIN.

Note.—The number in brackets to right of the title indicates the number of proofs in the edition. In a few instances these numbers are approximate only.

The sizes are given in inches, height first, the measurements being made to the extremities of the actual work as the edges of the stone can seldom be seen in any of the prints.

All the stones are now effaced.

I desire to acknowledge the invaluable assistance afforded me by the artist in the preparation of this list. H. W.

1906.

1. SEWING (after a Japanese colour-print) (12)	$12\frac{1}{2} \times 9\frac{1}{2}$
2. EDWARD VI. (National Portrait Gallery) (12)	$16\frac{1}{4} \times 11\frac{1}{2}$
3. RUTH AND FLUFF (6)	$16\frac{1}{8} \times 12\frac{1}{4}$
4. A SAILOR SMOKING A PIPE (6)	$11\frac{3}{4} \times 10\frac{3}{4}$
5. NOTRE DAME, LE HAVRE (12)	$15 \times 9\frac{1}{2}$
6. ANNE MARIE (or "Jeune Mendiante") (6)	15×12
7. A DUTCH WOMAN KNITTING (5)	19×14
8. RÊVERIE (20)	15×13
9. MODEL IN COSTUME (or "Christina") (3)	17×7
10. UN CROQUIS (3)	$13\frac{1}{2} \times 9\frac{1}{4}$
11. TÊTE PENCHÉE (12)	$13 \times 11\frac{1}{2}$
12. THE MUFF (12)	$16\frac{3}{4} \times 12\frac{1}{4}$
13. THE FUR CAP (10)	$18\frac{1}{2} \times 10\frac{7}{8}$
14. Miss K . . . , A STUDY (6)	16×11
15. PROFIL DE FEMME (6)	$12\frac{1}{4} \times 6\frac{1}{2}$
16. SCAFFOLDING, UNIVERSITY COLLEGE, LONDON (12)	$9\frac{1}{4} \times 5\frac{1}{4}$
17. HONESTY (12)	$12\frac{1}{2} \times 9\frac{3}{8}$
18. JEANNETTE (6)	$9\frac{7}{8} \times 7$
19. MAN WITH A BALD HEAD (6)	11×11
20. THE OLD MODEL (10)	$11 \times 8\frac{3}{8}$
21. THE EMIGRANT (12)	$13 \times 10\frac{3}{8}$
22. BAISER MATERNEL (12)	$10\frac{1}{2} \times 7\frac{3}{4}$
23. PORTRAIT OF MISS M . . . (6)	$16\frac{7}{8} \times 12$
24. PORTRAIT OF MISS R . . . (6)	$10\frac{1}{4} \times 7\frac{1}{4}$
25. PORTRAIT OF CAPTAIN ALEXANDER (6)	$14\frac{1}{2} \times 10\frac{1}{2}$
26. THE DUCHESS OF MILAN (after Holbein ; National Gallery) (12)	$15\frac{1}{4} \times 7$
27. THE HEAD OF THE VIRGIN (after Botticelli ; National Gallery) (12)	$10\frac{7}{8} \times 9\frac{1}{4}$
28. PROFILE PORTRAIT, CALLED "BEATRICE D'ESTE" (after Ambrogio de Predis ; Ambrosiana, Milan) (12)	$8\frac{1}{2} \times 5\frac{1}{2}$
29. MRS. ROBINSON AS "CONTEMPLATION" (after Sir Joshua Reynolds ; Wallace Collection) (12)	$10\frac{3}{4} \times 9$
30. THE PROMENADE (after a Japanese print) (12)	$5\frac{1}{2} \times 8\frac{1}{2}$

1907.

31. TÊTE DE FEMME (12)	$15\frac{1}{4} \times 11\frac{1}{2}$
32. THE FOUNTAIN, HYDE PARK (18)	$8\frac{1}{4} \times 7$
33. FOUNTAINS, KENSINGTON GARDENS (18)	$6\frac{1}{2} \times 10$
34. DESIGN FOR A CONCERT PROGRAMME (24)	$9\frac{1}{2} \times 7$
35. LES PETITS AMOURS (Fan Design) (26)	$8 \times 16\frac{3}{4}$
36. PORTRAIT OF THE ARTIST'S FATHER (12)	$13\frac{1}{4} \times 11$

37. TREES AT BUSHEY (3)	11 × 17
38. PORTRAIT OF MR. CAUSTON (12)	11 × 9
39. PORTRAIT OF MRS. CAUSTON (12)	No trace.

1908.

40. HEAD OF AN ITALIAN WOMAN (6)	$10\frac{1}{2} \times 10\frac{1}{2}$
41. AN ITALIAN GIRL (6)	$9 \times 6\frac{1}{2}$
42. Do. (Profile) (6)	$10\frac{1}{2} \times 5$
43. AN ITALIAN YOUTH (6)	11×10
44. NUDE STUDY (6)	16×9
45. AN ITALIAN BOY (6)	$9 \times 8\frac{1}{4}$
46. PORTRAIT OF A LITTLE GIRL ("The Black Hat") (12)	$18\frac{1}{2} \times 11$
47. THE VIRGIN OF THE COLUMN, Musée de Cluny, Paris (20)	10×7
48. THE BRASS KETTLE (4)	$18\frac{3}{4} \times 15$
49. OLD MAN WITH A FUR CAP (3)	$13 \times 10\frac{3}{4}$
50. TÊTE DE JEUNE JUIVE (10)	$8\frac{1}{4} \times 5\frac{1}{2}$
51. JEUNE JUIVE ASSISE (6)	13×9
52. PROFILE (nude) (12)	$11 \times 8\frac{1}{2}$
53. THE LITTLE JAP (20)	$17 \times 12\frac{1}{2}$
54. SHEET OF STUDIES (1)	$12 \times 10\frac{1}{2}$
55. L'ENNUI (Nude Study) (18)	$13\frac{1}{2} \times 9\frac{1}{2}$
56. PATIENCE (6)	$11\frac{1}{2} \times 5\frac{1}{2}$
57. MADAME JEANNE (9)	$7\frac{7}{8} \times 10\frac{1}{4}$
58. LA FILLE DE MADAME JEANNE (3)	$10\frac{3}{8} \times 8\frac{1}{4}$
59. THE CHARWOMAN (3)	$10\frac{1}{2} \times 8\frac{1}{4}$
60. LAVEUSE DE VAISSELLE ("La Femme de Ménage" or "Coin de l'Atelier") (16)	$10\frac{3}{8} \times 8\frac{1}{4}$
61. MOTHER AND CHILD (10)	9×7
62. TIRED (17)	$9\frac{3}{4} \times 9\frac{1}{2}$
63. TÊTE DE PETITE FILLE (10)	$7\frac{1}{2} \times 6$
64. MOTHER AND CHILD STANDING (23)	$12\frac{1}{4} \times 7\frac{1}{4}$
65. THE MOTHER (12)	$18\frac{3}{4} \times 12\frac{1}{4}$
66. MAUVAIS JOURS (10)	$10\frac{1}{4} \times 7$
67. THE STUDIO STOVE (3)	$11 \times 8\frac{1}{2}$
68. LETTERING: "Justorum Animae," etc. (24)	3×12

1910.

69. LES TOURS DE ST. SULPICE, PARIS (18)	$7\frac{1}{2} \times 3$
70. LE PANTHÉON, PARIS (12)	$7\frac{3}{4} \times 3\frac{3}{4}$
71. A BABY ASLEEP (16)	$5\frac{1}{2} \times 4\frac{3}{4}$
72. TÊTE D'ENFANT (12)	5×6
73. JEUNE BRETONNE (20)	$15 \times 10\frac{3}{8}$
74. A BRETON INTERIOR (6)	$9 \times 10\frac{1}{2}$



ETHEL GABAIN. À LA BELLE ÉTOILE. 1918 (Cat. 198)

Size of the original lithograph $13\frac{1}{2} \times 9\frac{1}{2}$ inches

75. VEUVE BRETONNE (4)	$13\frac{3}{8} \times 10\frac{3}{4}$
76. L'ENFANT ENDORMI (24)	$14\frac{1}{2} \times 11$
77. PREMIÈRE COMMUNIANTE (5)	$12\frac{3}{4} \times 9\frac{1}{2}$
78. PORTRAIT DE M ^{LE} . P . . . (12)	$14\frac{1}{4} \times 8\frac{1}{4}$
79. WATCHING THE TIDE (24)	$10\frac{3}{8} \times 8\frac{3}{4}$
80. VIEILLE BRETONNE (36)	$8 \times 7\frac{3}{4}$
81. PIERRE, A BRETON BOY (36)	9×6

1911.

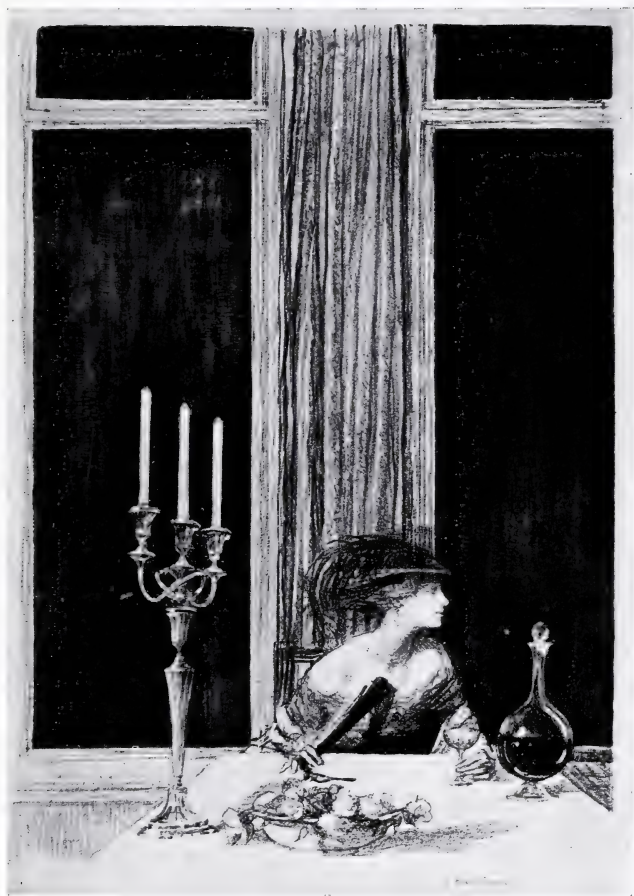
82. JEUNE LUTTEUSE (24)	12×9
83. DEUIL (16)	$14\frac{3}{4} \times 11\frac{1}{2}$
84. MONTMARTRE (10)	$11 \times 8\frac{3}{4}$
85. LE BAIN (24)	$10\frac{1}{4} \times 7\frac{1}{8}$
86. LE LIT À CANAPÉ (20)	$8\frac{1}{4} \times 9\frac{3}{4}$
87. LE PONT ST. MICHEL, PARIS (24)	$9\frac{3}{4} \times 7\frac{1}{4}$
88. LE REPOS (24)	$10\frac{1}{4} \times 8\frac{1}{4}$
89. THE PRINTING PRESS (12)	$10\frac{1}{4} \times 8$
90. ROSITA (5)	11×11
91. DÉLAISSÉE (24)	$13\frac{1}{2} \times 10\frac{1}{4}$
92. THE OUTCAST (12)	$16\frac{3}{4} \times 11\frac{3}{4}$
93. AN ITALIAN GARDEN (24)	$8\frac{1}{4} \times 6\frac{1}{2}$
1st State.—Sky almost clear.	
2nd State.—Clouds traverse sky.	
3rd State.—Rainbow added, left of fountain.	
94. THE HILL TO SAN MINIATO (24)	$14\frac{1}{4} \times 8$
95. THE BRIDGE (24)	$12\frac{3}{8} \times 9\frac{3}{4}$
96. THE BALUSTRADE (20)	$11\frac{1}{4} \times 8\frac{3}{4}$
97. TOWERS OF FLORENCE (24)	12×9
98. THE PINE WOOD (24)	16×11
99. THE STRIPED PETTICOAT (" Le jupon rayé ") (24)	$9\frac{1}{4} \times 11$
100. LE CHAPEAU DE 1911 (24)	$11\frac{1}{4} \times 7$
101. VOICES (24)	$12\frac{1}{2} \times 7\frac{1}{2}$

1912.

102. THE REMOVAL (24)	6×9
103. THE BLACK BEETLE (20)	$12\frac{3}{4} \times 8\frac{3}{4}$
104. LE LEVER DE L'OUVRIÈRE (24)	$16 \times 11\frac{1}{2}$
105. AVANT LE BAIN (24)	$19 \times 11\frac{1}{4}$
106. CAPRICE (30)	$16\frac{3}{4} \times 13\frac{1}{4}$
107. SYLPHIDE (" The Dancer ") (24)	$13\frac{3}{4} \times 10\frac{1}{2}$
108. THE RECLUSE (12)	$14\frac{1}{2} \times 9\frac{1}{4}$
109. AT THE WINDOW (12)	$14\frac{1}{4} \times 11$
110. DÉPART FANTASTIQUE (24)	$14\frac{3}{4} \times 11$
111. ENTRÉE FANTASTIQUE (1)	$15 \times 11\frac{1}{4}$
112. LE PETIT DÉJEUNER (30)	$15\frac{7}{8} \times 11\frac{3}{8}$

1st State.—Before the border line.

2nd State.—With the border line.



ETHEL GABAIN. A SUMMER NIGHT. 1918 (Cat. 199)
Size of the original lithograph $13\frac{1}{4} \times 9\frac{1}{2}$ inches

113. LES YEUX QUI S'OUVRENT (8)	$17\frac{3}{4} \times 14\frac{1}{4}$
114. THE WHITE DOOR (24)	$8\frac{1}{4} \times 5\frac{5}{8}$
115. TERRASSE ENSOLEILLÉE (20)	$9 \times 11\frac{1}{2}$
116. CHÂTEAU GAILLARD : EVENING (18)	16×11
117. AUX BORDS DE LA SEINE (18)	$16\frac{1}{2} \times 21$
118. THE WHITE BRIDGE, CHÂTEAU GAILLARD (18)	$15\frac{1}{2} \times 20$
119. CHÂTEAU GAILLARD (large upright plate) (12)	$26 \times 17\frac{1}{4}$
120. VAGABONDS (6)	$6\frac{1}{4} \times 9\frac{1}{2}$

1913.

121. LA CHAMBRE DÉSERTE (24)	$15 \times 11\frac{1}{4}$
122. REVELLERS (24)	$13 \times 10\frac{7}{8}$
123. REGRETS (" L'aveu," or " Interior ") (6)	$17\frac{1}{4} \times 11\frac{1}{4}$
124. TOILETTE (24)	$12\frac{1}{2} \times 10\frac{1}{4}$
125. LA LECTURE (" Model reading ") (18)	$13 \times 10\frac{1}{2}$
126. SOUS LE RÉVERBÈRE (24)	21×13
127. THE ETCHER (1)	$5 \times 6\frac{1}{4}$
128. LES DÉSENCANTÉS (18)	17×20
129. PORTRAIT OF A BABY (6)	$8\frac{1}{2} \times 7\frac{1}{2}$
130. PORTRAIT OF A BABY IN AN ARM-CHAIR (6)	$8\frac{3}{4} \times 8\frac{1}{4}$
131. THE FEATHER (24)	$12\frac{1}{2} \times 9\frac{1}{2}$

1st State.—Before blouse and dress and reflections of same were darkened.

2nd State.—With these darkened.

132. ON THE STEPS (18)	$17\frac{1}{2} \times 12$
133. ON THE ROAD (24)	$18\frac{1}{2} \times 15$

1914.

134. THE PRINTER (Mr. John Copley printing lithographs) (24)	$15 \times 19\frac{1}{2}$
135. PORTRAIT OF MR. JOHN COPLEY (" The Blue Jersey ") (12)	$12\frac{1}{2} \times 11$
136. LA REPASSEUSE (24)	$11 \times 13\frac{7}{8}$
137. THE LINEN CUPBOARD (24)	$13\frac{3}{4} \times 10\frac{1}{2}$
138. " SI LES BIJOUX ÉTAIENT INDISCRETS " (" Les Bijoux ") (24)	$13\frac{3}{4} \times 10\frac{3}{4}$
139. THE YEW TREE (24)	$13\frac{3}{4} \times 10\frac{3}{4}$
140. LE COIN DU CANAPÉ (24)	$8\frac{1}{2} \times 14$
141. CHATTES (10)	11×14
142. THE STRIPED CHAIR (24)	$12\frac{1}{2} \times 10\frac{3}{4}$
143. VISITE MOROSE (24)	$10 \times 13\frac{3}{4}$
144. STRIPES AND BLACK (18)	$14 \times 9\frac{3}{4}$
145. POSTER FOR GOUPIL GALLERY " COPLEY AND GABAIN " EXHIBITION. (Joint work of the two artists) (18)	$27\frac{1}{2} \times 20$
146. LE MANTEAU DE MADAME (24)	$13\frac{1}{4} \times 10$



ETHEL GABAIN. SHEEP ON THE DOWNS. 2nd state. 1921 (Cat. 218)
Size of the original lithograph 10 x 14 inches

147. MORNING SUN (24)	14 × 10
148. THE YELLOW GLOVES (24)	10 × 15
149. UNE FILLE DE MARIE (24)	11 × 14 $\frac{1}{8}$
150. UN COIN NOIR (24)	10 $\frac{3}{4}$ × 13 $\frac{5}{8}$
151. REFLECTIONS (24)	13 $\frac{3}{4}$ × 10 $\frac{1}{2}$
152. THE WEST WIND (36)	12 × 16 $\frac{1}{2}$
153. STRIPES AND CHINTZ (24)	20 $\frac{1}{2}$ × 13 $\frac{3}{4}$
154. TABLE DE TOILETTE LOUIS XV. (24)	10 $\frac{3}{4}$ × 13 $\frac{1}{4}$
155. AFTERTHOUGHTS (24)	9 $\frac{3}{4}$ × 13 $\frac{3}{4}$
156. UN JOLI LAID ("Chow") (24)	11 $\frac{1}{2}$ × 10
157. "IL M'AIME UN PEU . . ." (24)	13 $\frac{3}{4}$ × 10 $\frac{1}{2}$
158. RÊVERIE MATINALE (24)	10 $\frac{1}{2}$ × 11
159. PROFIL FIN (24)	15 $\frac{1}{2}$ × 8 $\frac{7}{8}$
160. THE SUNDIAL IMP (30)	
1st State.—Before two tall trees at upper left.	11 × 11
2nd State.—With these trees	12 $\frac{1}{2}$ × 11 $\frac{1}{8}$
161. THE PERGOLA (24)	13 $\frac{3}{4}$ × 10 $\frac{3}{4}$
162. THE MIRROR (25)	14 $\frac{3}{4}$ × 11 $\frac{1}{2}$
163. THE WEDDING MORN (30)	13 $\frac{1}{2}$ × 10 $\frac{1}{4}$
1st State.—The framework of the bed is light.	
2nd State.—The framework darkened and defined.	
164. AFFICHES (24)	13 $\frac{1}{4}$ × 9

1915.

165. PORTRAIT OF MRS. MAXWELL (6)	11 × 8
166. THE CHEQUERED TABLECLOTH (24)	12 $\frac{1}{2}$ × 8 $\frac{1}{2}$
167. A LADY AND HER SHADOW (24)	9 × 7
168. BERCEUSE (or "Le Berceau")	
1st State.—Appearance light, sky clear (24)	13 $\frac{1}{4}$ × 10 $\frac{1}{8}$
2nd State.—Darker. Sky dark. Window-frame white. Pattern on Curtain (3)	12 $\frac{3}{4}$ × 9 $\frac{5}{8}$
3rd State.—Darker. Window-frame dark. More folds on cot-curtains (24)	12 $\frac{3}{4}$ × 9 $\frac{5}{8}$
169. A LADY AND HER KNITTING ("A lamp, a cupboard, a lady and her knitting") (24)	17 $\frac{1}{2}$ × 11
170. THE CRAB-APPLE TREE (24)	11 $\frac{1}{4}$ × 10 $\frac{3}{8}$
171. THE PATCH (25)	15 $\frac{1}{2}$ × 8 $\frac{1}{8}$

1916.

172. PIERROT (24)	14 × 8 $\frac{1}{4}$
173. AU CLAIR DE LA LUNE (24)	13 $\frac{5}{8}$ × 10 $\frac{7}{8}$
174. MUSIC (24)	17 × 11
175. UN AMOUR DE PIERROT (24)	15 $\frac{1}{4}$ × 9
176. COLOMBINE À SA TOILETTE (24)	13 $\frac{1}{2}$ × 9 $\frac{7}{8}$
177. UNE DAME QUI SE CHAUSSE (24)	14 $\frac{3}{4}$ × 11 $\frac{3}{4}$



ETHEL GABAIN. ADÈLE DANCING. 1922 (Cat. 237)

Size of the original lithograph 10 × 7 inches

178. COLOMBINE À PARIS	$18\frac{1}{4} \times 12\frac{1}{2}$
179. PIERROT DÉLAISSÉ	$18\frac{1}{2} \times 14\frac{1}{2}$
1st State.—Colombine's hair light (12)	
2nd State.—Colombine's hair dark. Floor lightened (15).	
3rd State.—Background and floor darkened. Colombine's hair again light (12).	
180. UNE CORYPHÉE (or "Éducation d'une Coryphée") (24)	$10\frac{3}{4} \times 13\frac{3}{4}$
181. BALLERINE	14×11
1st State.—Dark mark at left near floor (5).	
2nd State.—This mark scraped down (19).	
182. LE ROI SOLEIL	$11 \times 13\frac{1}{8}$
1st State.—Before head was reduced in size (8).	
2nd State.—Head reduced in size at back (24).	
183. THE SILKEN WRAP (24)	13×10
184. A DANCER RESTING (24)	$13\frac{1}{2} \times 9$

1917.

185. UN ADOLESCENT (24)	$11\frac{1}{2} \times 5\frac{1}{4}$
186. A MUNITION WORKER (24)	9×4
187. MADAME FIGARO	$13\frac{3}{4} \times 10\frac{1}{2}$
1st State.—Before the flowered pattern on the wall in background (23).	
2nd State.—Flowered pattern on the wall added. It was drawn by Mr. Copley and bears his initials (24)	
188. COLOMBINE EN VILLÉGIATURE (24)	$15\frac{3}{4} \times 11\frac{3}{4}$
189. THE SONNETEER (24)	$12\frac{1}{2} \times 6$
190. THE STRIPED IMP (24)	14×11
191. L'INVITATION (24)	14×10
192. THE EMERALD RING (24)	$13\frac{1}{4} \times 10\frac{1}{4}$
193. LE BILLET-DOUX DE PIERROT (24)	$15 \times 10\frac{3}{4}$
194. UN JOUR D'ÉTÉ (6)	12×10

1918.

195. THE BRIDE (26)	13×9
196. LE BÉBÉ PIERROT (24)	$13\frac{1}{2} \times 9\frac{1}{4}$
197. MADAME X. (24)	$12 \times 6\frac{1}{2}$
198. À LA BELLE ÉTOILE (26)	$13\frac{1}{2} \times 9\frac{1}{2}$
199. A SUMMER NIGHT (24)	$13\frac{1}{4} \times 9\frac{1}{2}$
200. LA DAME AUX BAGUES (24)	$12\frac{1}{2} \times 10\frac{1}{4}$
201. THE CHEQUERED SCARF (Portrait of Mr. John Copley) (2)	$13\frac{7}{8} \times 8\frac{1}{2}$



ETHEL GABAIN CHRISTOPHER ASLEEP. 1923 (Cat. 233)
Size of the original lithograph $2\frac{1}{4} \times 3\frac{1}{4}$ inches

1919.

202. LA RÊVEUSE (24) $8 \times 11\frac{1}{8}$
 203. LE LORGNON $12\frac{1}{4} \times 6\frac{1}{4}$
 1st State.—Wall at left is plain and 2in. wide (18).
 2nd State.—Wall reduced to $1\frac{1}{2}$ in. in width (18).
 3rd State.—Wall at left now has flowered paper (18).
 204. THE BIRDCAGE $15\frac{1}{4} \times 9\frac{1}{8}$
 1st State.—Light in appearance, especially the cage (1).
 2nd State.—Darker (18).
 205. LA LAMPE ÉTEINTE (24) $13\frac{1}{4} \times 11$
 206. LA PORTE CLOSE (24) $13\frac{1}{4} \times 6\frac{3}{4}$
 207. LE DON DE LA MARIÉE (24) $14\frac{5}{8} \times 9\frac{1}{2}$
 208. PIERROT INFIDÈLE $13\frac{3}{4} \times 10\frac{1}{4}$
 1st State.—Before tessellated pavement (6).
 2nd State.—With this (18).
 209. THE PARROT $13\frac{1}{2} \times 9$
 1st State.—Floor-line at right crooked (4).
 2nd State.—Floor-line corrected (24).

1920.

210. NOTRE VIEILLESSE (24) $13\frac{3}{4} \times 11$
 211. SI L'AMOUR S'ÉGARE ICI-BAS (24) $13 \times 10\frac{1}{4}$
 212. THE NEW HAT (6) $13 \times 9\frac{3}{4}$
 213. HOLFORD ROAD 13×10
 1st State.—With a bird on the tree beyond window (1).
 2nd State.—The bird removed (24).
 214. THE ART OF TRAVEL (Poster for Underground Railways) (Five signed proofs). 26×20
 215. THE RATTLE (36) $10\frac{7}{8} \times 13$

1921.

216. THE RED-HAIRED MUSICIAN (24) 8×5
 217. THE FARM IN THE DIP, WYE $9\frac{3}{4} \times 14$
 1st State.—Sky clear (4).
 2nd State.—Clouds in sky above farm (24).
 218. SHEEP ON THE DOWNS, WYE 10×14
 1st State.—Before foreground shadows were strengthened, and with "E. Gabain" in foreground at lower right (1).
 2nd State.—Signature removed. Some shadows strengthened. Foliage in foreground defined (24).

219. THE ELM AND THE ASH, WYE (24)	$12 \times 6\frac{1}{8}$
220. WYE, KENT (24)	$6 \times 11\frac{3}{4}$
221. LADY TREES, LITTLE OLANTIGH, WYE (24)	$11\frac{1}{2} \times 8$
222. FIRELIGHT (24)	$12\frac{1}{4} \times 9$
223. GAVROCHE (24)	$13 \times 6\frac{1}{4}$
224. LE ROMAN	$14 \times 10\frac{1}{2}$

1st State.—Before chintz hangings, etc. (24).

2nd State.—With these (18).

Title now "*Chinese Lacquer.*"

225. LÉONIE (24)	$10\frac{3}{4} \times 7$
226. L'AUBE (24)	13×9
227. RÊVES D'APRÈS-MIDI (24)	$12\frac{1}{4} \times 9\frac{1}{2}$

1922.

228. THE HAND-MIRROR (1)	$13 \times 10\frac{1}{4}$
229. LÉONIE (profile) (24)	$11\frac{1}{4} \times 8\frac{1}{4}$
230.—251. <i>Illustrations to Jane Eyre</i> :—	
230. THE CROSS-ROADS (Head-piece)	$3\frac{3}{4} \times 6\frac{3}{4}$
231. JANE READING BEWICK'S "BRITISH BIRDS"	10×7
232. JANE WITH THE DYING GIRL	$10 \times 6\frac{3}{4}$
233. JANE AT THE WINDOW AT LOWOOD	$9\frac{1}{8} \times 7$
234. ON THE LAWN	$10 \times 7\frac{1}{8}$
235. JANE AIDING ROCHESTER	$9\frac{3}{4} \times 7$
236. ROCHESTER LOOKING AT JANE'S DRAWINGS	10×7
237. ADÈLE DANCING	10×7
238. THE PARTY	$10\frac{1}{4} \times 7$
239. THE FORTUNE TELLER	$9\frac{7}{8} \times 5\frac{7}{8}$
240. THE ORCHARD	$9\frac{7}{8} \times 7$

1st State.—Foliage and sky light.

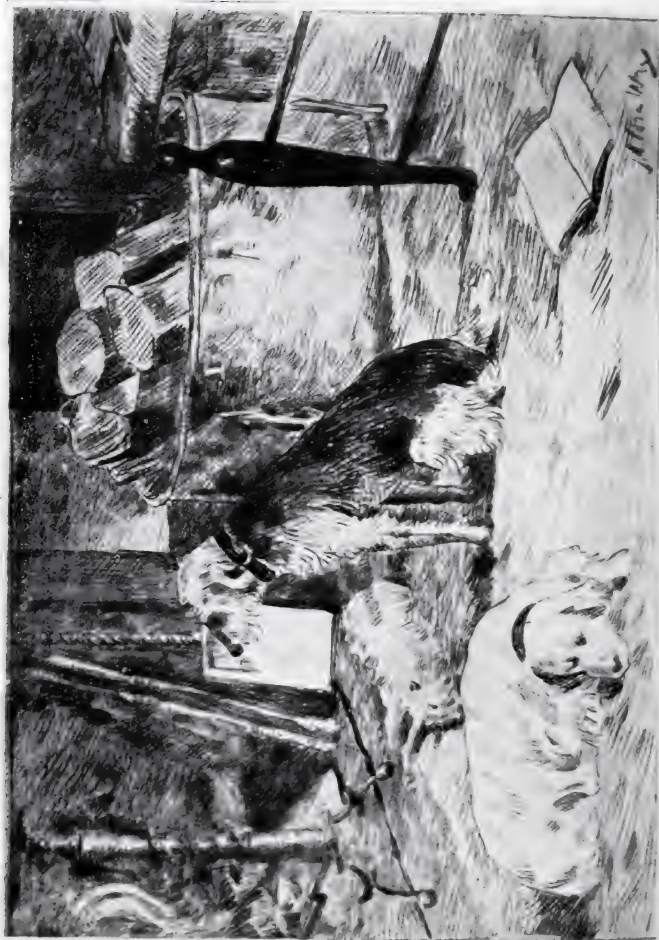
2nd State.—Foliage and sky darkened.

Jane's face dark.

241. SHOPPING AT MILLCOTE	$10\frac{1}{8} \times 6\frac{1}{4}$
242. THE MAD WOMAN	10×7
243. JANE WEEPING IN HER ROOM	$10\frac{1}{4} \times 7$
244. JANE WAITING AT THE CROSS-ROADS	$9\frac{1}{8} \times 6\frac{7}{8}$
245. JANE SLEEPING ON THE MOOR	$9\frac{1}{2} \times 6\frac{5}{8}$
246. AT THE SCHOOL GATE	$6\frac{1}{2} \times 6\frac{7}{8}$
247. ST. JOHN RIVERS LOOKING AT THE MINIATURE	8×7
248. JANE HEARS ROCHESTER CALLING	$7\frac{7}{8} \times 7$
249. ROCHESTER BLIND	$7\frac{7}{8} \times 7$
250. JANE KISSING ROCHESTER'S HAND	10×7
251. THE HALL (Tail-piece)	$3\frac{5}{8} \times 6\frac{15}{16}$
252. LE PETIT MONDE (24)	$13\frac{1}{2} \times 10\frac{3}{4}$

1923.

253. CHRISTOPHER ASLEEP (24)	$2\frac{1}{4} \times 3\frac{1}{4}$
254. CHOIX DE BOTTES (24)	$13\frac{1}{4} \times 10$
255. THE DRAUGHT-PLAYERS (24)	$7 \times 10\frac{1}{4}$



JULIAN ALDEN WEIR. DOGS ON THE HEARTH. No. 1

JULIAN ALDEN WEIR—HIS ETCHINGS

By AGNES SAUMAREZ ZIMMERMANN

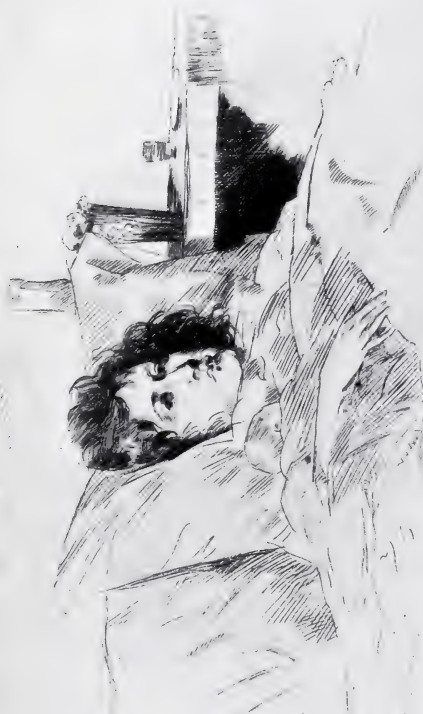


AS long as a man, but recently dead, is missed from his favourite chair at the club, just so long is it well nigh impossible to get a fair biographical sketch of him. His friends are rich in pleasant anecdotes of his daily life ; his enemies, if he was of a choleric disposition and gave offence, hesitate to tell their tales. His outstanding characteristics are lost in a nebulous whole, and it is only as the insistent memory of his presence fades with time that his dominant traits assert themselves and form angles on which to hang "copy." If, however, he is fortunate enough to have expressed himself through creative work this speaks for him and throws some light on the man who was its maker.

It is now four years since Julian Alden Weir was seen in his accustomed haunts, a period which, in these days of rush and struggle, would have caused a lesser person to be forgotten. He, however, lives. Those who knew him tell of his genial courteous manners, his illuminating smile, his magnificent head with its shock of curly hair, and of his rolling gait. They relate anecdotes of his skill as a fisherman, and of how, when his eye was attracted by a lovely bit of landscape, or a curious and interesting effect of light, he would forget the rod and line in his hand in contemplative enjoyment. When

the world speaks of him it usually talks of his paintings. Some find them cold and hard, others scorn them as academic, but the majority acclaim the artist as a master of colour, and of quivering, transparent light. Yet with all this they seldom mention his etchings, which are far above the average and deserve attention. An omission which is not so very strange in view of the fact that he himself seems hardly to have realised how much he had accomplished in this branch of art, for it was only a few years before his death, which occurred in 1919, that he estimated his entire achievement at about fifty or sixty plates. Since then impressions from 123 coppers by him have turned up, a figure which would probably have been considerably augmented were it not for an unfortunate accident in his Twelfth Street studio when a bottle of acid was overturned, ruining many plates. This also undoubtedly accounts for the rarity of some of his prints, of which only a few impressions were pulled before the catastrophe occurred.

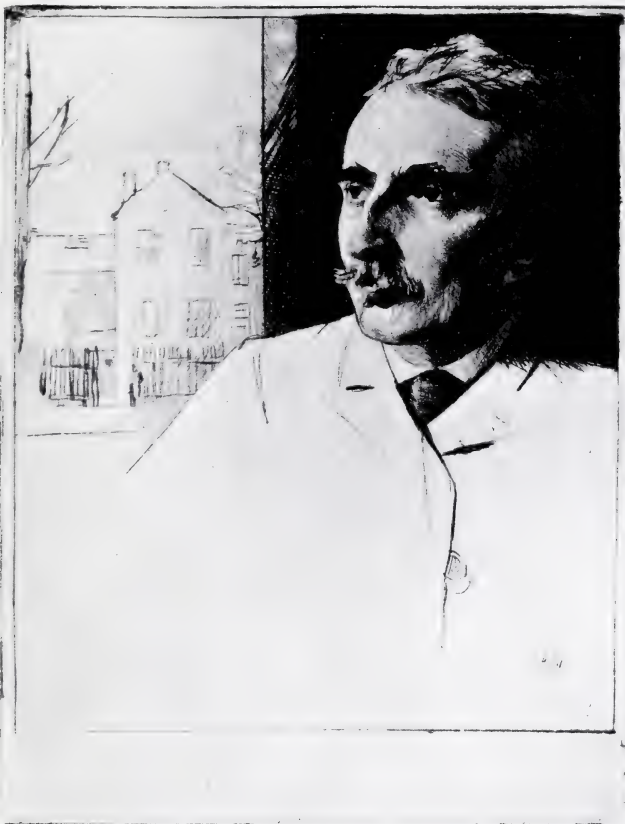
Although Weir etched as a recreation from what he considered his more serious business of painting, he worked his plates with the same scrupulous care with which he approached all artistic expression. Naturally, they are not all of equal merit, but each is of interest as each shows that it was inspired by some intelligent, definite purpose ; perhaps a question of biting, possibly a development in some special phase of the technique of printing, but none is ever merely the creation of a whimsical hand playing with an etching needle and acid. Weir, who was his own printer, was indefatigable in his search for old, hand-made paper, holding so firm a conviction that an impression might be made or ruined by the surface on which it was printed, that it



JULIAN ALDEN WEIR. MOTHER AND INFANT
Size of the original etching $6\frac{1}{2} \times 10\frac{1}{4}$ inches

amounted almost to an obsession. After his death several portfolios of this rare paper were found in his studio.

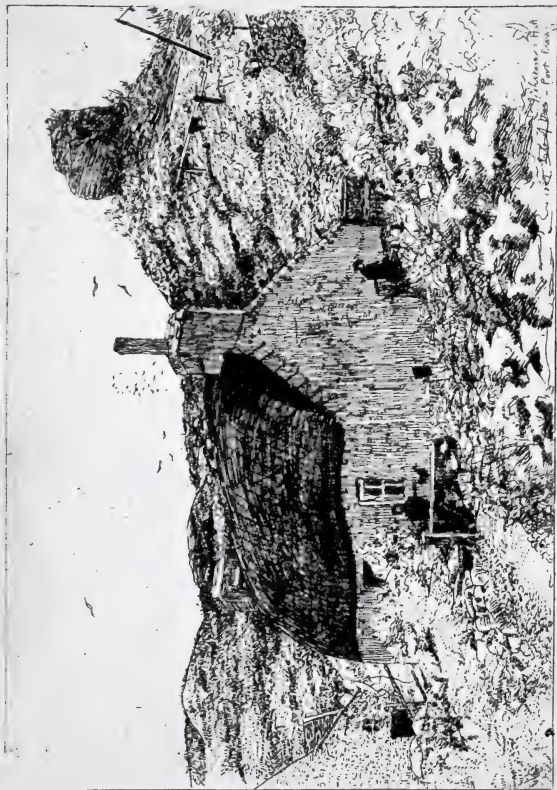
Born in the year 1852 at West Point, New York, where his father was instructor of art at the Academy, young Weir spent the most impressionable years of his life in this centre of military activity, while civil war was racking his native land. Four of his brothers were in the army, and he must have heard many accounts of the details of battles, and of the horrors of the conflict. It was, perhaps, a reaction from the turmoil about him that developed in his own character such calmness and balance. The peace of a well-ordered mind shows itself in his etchings; pleasure in the simple things of life is expressed by trained draughtsmanship in a joyous, springing line. With two of his brothers he was educated under private tutors, and at the age of twenty went to Paris, where he entered the studio of Gérôme. Here he became one of the group of youths who gathered around the young Bastien-Lepage, and here he also met John H. Twachtman, fresh from his studies in Munich. The friendship the two men then formed, which was to last until Twachtman's death, was later strengthened by a sketching trip they took through Holland, together with one of Weir's brothers. This period of his life was one which Mr. Weir always recalled with pleasure. He was fond of relating tales of those student days in Paris. His favourite story was that of one morning at the Louvre, when as he was seated copying, very much absorbed in his work, he became conscious of a man who was walking back and forth, watching him intently, and occasionally muttering, "Not bad, not bad at all."



JULIAN ALDEN WEIR. PORTRAIT OF JOHN F WEIR
Size of the original dry-point $7\frac{15}{16} \times 5\frac{13}{16}$ inches

Affronted at the patronising tone, the young artist demanded, with all the haughtiness he could command, "And to whom am I indebted for this criticism?" It proved to be Whistler, who, on learning the student's name, and that he was the son of Robert W. Weir, who had taught Whistler when he was a cadet at West Point, claimed acquaintance. He insisted that he had often sent the lad on errands in the old days at the Point, a manifest impossibility, as Weir was only one year old when Whistler quit training to be a soldier. But the artist of the Peacock Room was not one to be baffled by a small matter of dates, and on the strength of his memories took the young man home with him to dinner. This visit proved to be the forerunner of many interesting interviews, as Weir never passed through London without calling on the master.

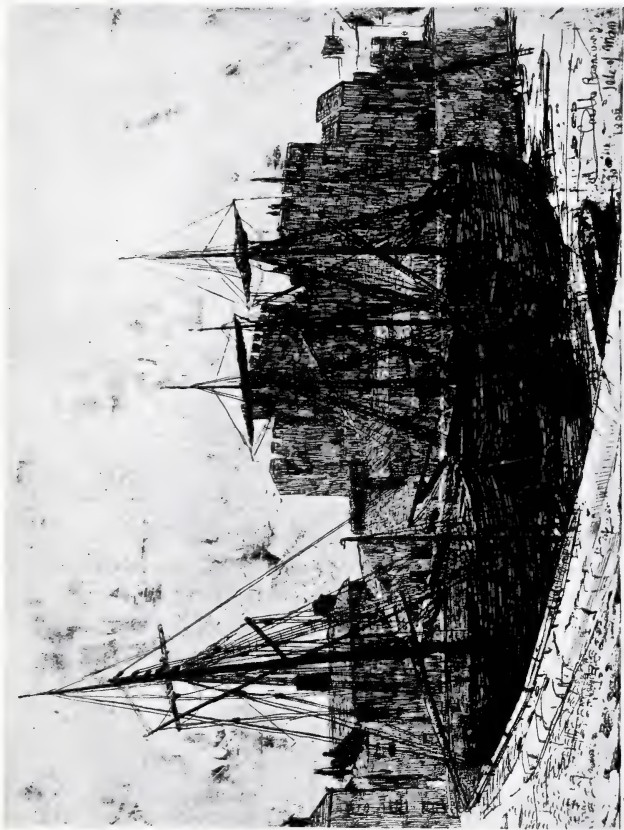
Weir returned to New York in 1876 and established an elaborate studio near Washington Square. Recognition of his talent was not long delayed, and gradually increased until he was made an associate of the National Academy of Design in 1885, and became an Academician the following year. He was one of the founders of the Society of American Artists, and a charter member of the "Ten American Painters." In the year 1893 he exhibited with Besnard, Monet and Twachtman at the American Art Galleries, where sixty of his etchings were shown and highly acclaimed by the critics. Two, *The Guitar Player* and *By Candlelight*, were especially commended for breadth of treatment and general artistic merit. In the former one sees a young woman in profile, singing as she strums her instrument. It is drawn with a series of sweeping lines which are so rhythmic in movement that the body seems to swing



JULIAN ALDEN WEIR. FISHERMAN'S HUT ON THE HILL, ISLE OF MAN
Size of the original etching $4\frac{1}{2} \times 6\frac{7}{16}$ inches (border line)

in time with the musical cadence. *By Candlelight* is a study in light and shade, a composition which is restful and harmonious. It was in this year, too, that Weir exhibited at the Columbian Exhibition in Chicago. Here he showed many portraits and a few landscapes, and a contemporary newspaper account of the distribution of prizes reads, "Whistler and Weir of course got medals." An assumption which was not based on the similarity in method of the two men, but on their respective merit. Weir's work was not of a kind to be measured by comparison with that of someone else. The draughtsmanship of the Paris student which Whistler had approved grew surer as the years rolled by, and it is this which makes the etchings and dry-points from his hand so satisfying. Here is no trick drawing, no superficial appeal to passing emotions which vanish to leave the picture flat and lifeless. The more one studies these prints the deeper grows one's appreciation of their worth. Weir represents in his etched work, as well as, perhaps better than, anyone in the generation which is passing, what we like to consider Anglo-Saxon standards. His direct, frank statement is definitely declared in well-spaced design and bold outline. If his work sometimes lacks allure, or the subtle charm which is born of uncertainty, it is strong in the qualities which wear.

Alden Weir used his plates for the initial notations much as another man uses his sketch book. He and Twachtman were fond of wandering about the Connecticut countryside together, each with a plate or two in his pocket, picking up a scene here and there as it pleased their fancy. So different were these friends in their mental attitude that often their interpretations



JULIAN ALDEN WEIR. CASTLE RUSHEN, ISLE OF MAN
Size of the original etching $8\frac{1}{2} \times 10\frac{1}{2}$ inches (subject)

of the same spot varied radically. But when it came to biting and printing the plates, their technique was so closely allied that it is frequently impossible to tell which man is responsible for the result. Weir showed himself the true painter-etcher in his search for tone and colour. Be it etching, drypoint or aquatint he used each or all to get the desired nuance, and if by chance foul biting added to the richness of the effect, as it often does, he let it remain, refusing to clean the plate in the interest of tidiness.

Mr. Weir's first etching was after a water-colour by himself called *Dogs on the Hearth*, and it shows these companions of his rambles drowsing in front of a wood fire. His skill in the use of the acid declares itself in this first essay by the contrast he obtains between the soft shaggy coats of the animals and the hard gleam of the brass kettle and the fire-irons. Light and warmth suffuse this picture of a homely interior.

In the year 1889 the artist spent six busy weeks on the Isle of Man. He has left an interesting record of this trip in the eighteen plates he made there, which he took to London to print. These studies gave him many new atmospheric problems to solve, as they are permeated with dampness and fog. Perhaps the most intriguing of this set is the one of the historic *Castle Rushen*. Here, while recording facts, Mr. Weir has given his fancy full play with a result which is quite delightful. In the foreground ships lie at their docks waiting to sail for unknown harbours; through the fretwork of their rigging the massive castle is seen, solid, unchangeable, its crenellated roof outlined against a windy sky. The opposition of stability, as indicated by the building, and of movement and change, suggested



JULIAN ALDEN WEIR. PORTRAIT OF DR. ROBERT F. WEIR
Size of the original dry-point $10\frac{15}{16} \times 8\frac{3}{8}$ inches (subject)

by the boats and wind clouds, is stimulating to the imagination and pleasing to the eye.

But this American is much happier in the rendering of his own New England than in his presentment of the Manx landscape. The red barns, the rocky pasture lands were life to his soul and breath to his nostrils. He owned two places in Connecticut, one at Branchville and the other at Windham, where he revelled in work and play. The *Neighbouring Farm* to him is neighbour indeed, across the *Barn Lot* he has often tramped, and he sketches them with love and understanding. Two most sympathetic of these landscapes are his bridges, *Stone* and *Wooden*, which are etched on zinc and are charming little glimpses of simple and familiar subjects. *Roscoe's Barn* is bathed in twilight; a farm wagon stands with its shafts idly resting on the ground; the day's work is done. No imagist's pen could evoke more clearly the call of the birds as the sun goes down, the damp smell of the earth, or the myriad sounds of evening.

In his city views Weir shows us something more than brick and mortar. It was at his Twelfth Street home that he made the two plates entitled *My Back Yard*. So lightly are they etched, and so delicate in design are they, that the subject seems far removed from the town's incessant din. In *The Statue of Liberty* the sagging figure of a man asleep on a bench in the foreground dominates the composition, while in the dim distance a tiny spot has the outlines of Bartholdi's statue. One wonders if the loafer on the bench was intended to personify the ideal of liberty.

Weir's work on his plates was ceaseless; he viewed them calmly, analytically; they were worked and



JULIAN ALDEN WEIR. GLEBE FARM, ISLE OF MAN
Size of the original etching $3\frac{3}{8} \times 5\frac{3}{8}$ inches



JULIAN ALDEN WEIR. BOATS AT PORT ERIN, ISLE OF MAN
Size of the original etching $3\frac{1}{8} \times 5\frac{1}{8}$ inches (border line)



JULIAN ALDEN WEIR. BY CANDLELIGHT
Size of the original dry-point $9\frac{7}{16} \times 6\frac{1}{2}$ inches



JULIAN ALDEN WEIR. GYP AND THE GIPSY
Size of the original dry-point $7\frac{7}{8} \times 5\frac{13}{16}$ inches

reworked, and he was never quite content with the result. Especially is this true in the series of portraits of his kinsmen, of which the picture of Dr. Robert F. Weir runs through six states, and that of John F. Weir through five. The fifth state of the latter is of peculiar interest, as it contains, in the background, a representation of the house at West Point in which Alden Weir, or Julian as he was then called, was born. This was copied from an old photograph, and the boy by the open gate is the small Julian Alden Weir himself. In *My Father Reading*, which also went through many states and was never entirely finished, the play of lamplight on the old man's figure is cleverly treated.

But it was in his portrayal of women and children that Mr. Weir excelled. He etched the several members of his family in many poses, and the exquisite tenderness of his nature lent his hand a cunning in picturing these loved models. He understood the gravity of childhood and gave it the dignity which is its due, and which is too seldom accorded it. The intense "busy-ness" of a little girl trying to draw or to study is treated with solemn seriousness. Nothing could be more characteristic than the drypoint entitled *The Little Student*, in which the child's head is seen from the top as she stoops over her books. From a leaded window behind her, the light falls on her glossy hair, her white dress, and the papers on the table about her. *On the Porch* shows a little maiden looking shyly from under a large hat. It is a bewitching mood the artist has caught here, something as fleeting as the spark from a rushing train. The group *Mother and Infant* shows a woman lying languid and inert, the contour and weight of the downy head by her side indicated by a few well-placed lines.



JULIAN ALDEN WEIR. WOMAN AND CHILD
Size of the original lithograph $7 \times 6\frac{1}{2}$ inches

Only once did Alden Weir attempt the use of the burin. This was in the year 1893, when he engraved a plate entitled *Arcturus* as an illustration for Scribner's Magazine. It shows the finely modelled figure of a nude youth standing on the globe. A drapery is entwined near his feet, and a banderole winds throughout the background. The difficulties of the twisting, turning line of the cloth and of the ribbon are well mastered, and the whole forms a high tribute to the artist's ability in handling an unaccustomed tool.

We must ascribe the faint line in the silvery little etching of *Adam and Eve Street* to a habit of early rising Mr. Weir formed when in Liverpool. He would prowl around the streets of the city before breakfast in the dusk of the late English dawn, sketching here and there. It was on one of these expeditions that he scratched the plate of this street which leads so teasingly to an archway in a wall which hides from us the land beyond.

Weir was never more successful in suggesting atmosphere than in the only two plates he made on the Continent. These are drypoints of Bas Meudon, a spot which he adored and to which he always made his first excursion on each return to Paris. When a student under Gérôme he had spent many happy picnic days in these "environs," and in later years he brought his children for merry afternoons, showing them the charms of the place and initiating them into its delights. The prints show glimpses of the Seine with barges floating idly on the water in which tall poplars are reflected.

Just at the zenith of his career as an etcher, in the year of his successes at the Columbian Exposition and at the American Art Galleries, the year of *Arcturus*,



JULIAN ALDEN WEIR. PROFILE HEAD OF A WOMAN
Size of the original dry-point $7\frac{1}{8} \times 6$ inches

Weir's eyes began to fail and he was obliged to relinquish the close work on the plates. Although it had been his pastime for but six short years in the middle period of his artistic life, it had become of very real importance to him, and he abandoned it with profound regret. Much later, at the time of the Great War, Weir made the last of the only three lithographs which can be placed to his credit. *At the Piano* is the title of the picture which is a portrait of his daughter. It was done for a collection of drawings by the foremost American artists which was published for the benefit of the American Artists' War Emergency Fund by the National Arts Club of New York.

In 1915 Weir was elected president of the National Academy of Design to succeed John W. Alexander, a position which he held until his death.

It is yet too soon to estimate the influence of Alden Weir on the Art of America. From the early days of his teaching in Cooper Union to the time when he was the honoured head of the Academy, no perplexed young artist ever came to him for advice without feeling his kindly interest, shown through just criticism and wise admonition. Time alone can test the result of this instruction.

His etchings, with which we are here concerned, mark a definite step in the development of American work on copper. In studying them it is easy to see where he has worked out problems which often baffled but never conquered him. And his final success should prove an inspiration to those who are struggling to-day with similar questions which are apparently insoluble.

SIR CHARLES HOLROYD'S ETCHINGS

BY CAMPBELL DODGSON



AMONG the pupils who were trained by Legros during his tenure of the professorship at the Slade School in London, and who belong to the older generation of "The Slade," long before the days of Augustus John and Orpen, there are two, it is generally recognised, who rise far above the common level, William Strang and Charles Holroyd. Friends and kindred spirits as these two were in after life, and bearing to the end the impress of their master's personality, it cannot be pretended that as artists they are equals. Strang was in many ways the more gifted of the two: the better draughtsman; the more accomplished painter; the greater master of many varieties of technique in engraving and etching. The Scot was endowed by Nature with a more vigorous and exuberant personality than the Yorkshireman, and the circumstances of his life enabled him to produce much more. A great quantity of pictures and drawings, an etched and engraved work of which the catalogue extends to 747 numbers, many unrecorded lithographs and woodcuts, remain as the output of a busy and energetic man, a rapid worker, whose whole life was spent in the pursuit of his art. Holroyd was busy and energetic too, but he had other duties to discharge which inevitably, in the second half of his career, pushed his own work as

a creative artist into the background. As keeper of the Tate Gallery from July 17th, 1897, to June 11th, 1906, and director of the National Gallery from that date till his resignation in June, 1916, his time was largely occupied with administrative work and his etching tended more and more to be a recreation pursued during scanty weeks of leisure rather than the chief vocation of his life. In the later years, especially, of his directorship, it is no secret that there was friction between him and the trustees of the National Gallery ; the threats and misdeeds of the Suffragettes added much to the anxieties of his life ; then came the calamity of the war, which he felt acutely, with a much-loved only son in danger of his life and at one time severely wounded. No wonder that his health broke down, and that for some years before his death, which occurred on November 17th, 1917, the condition of his heart had given him little chance either of doing fresh work or of seeing that editions were printed of his earlier plates. It had always been his practice to keep the plates by him, and to have only such numbers printed (generally by Goulding, only early proofs being pulled by himself at home) as would meet what seemed to be the immediate demand ; he was always prepared to issue more, and did not destroy the plates. The supply of proofs was therefore irregular, and from many plates very few impressions were ever pulled.

But I will not continue in the gloomy strain into which I was falling just now. Let me speak rather of what he did accomplish in earlier, happier years, and in later, happier months, spent in his beloved Italy, and in certain parts of England which he held in special affection.

Apart from the early etchings done in his student days and at the outset of his career as an independent artist, Holroyd's work as an exhibiting member of the Royal Society of Painter-Etchers and Engravers extended over a little more than thirty years, from 1885 to 1916, and the etchings that he produced during that period are described in two equal halves in the catalogue appended to this article in two instalments, the first ending with the year 1900. He was a loyal and devoted member of the Painter-Etchers, of which he was elected a fellow on June 13th, 1885. From that time onwards he was a very regular exhibitor, and it was in the gallery at 5A, Pall Mall East that the majority of his etchings, and almost all the best of them, were shown for the first time.

The quite early work need not detain us long. Few proofs of these experimental plates were taken, and they are hardly to be seen outside the complete collection of his work formed by the artist himself, which now belongs to Lady Holroyd. He began, under Legros's direction, by etching heads of Italian models at the Slade School. The keen interest in Italy and Italian art which was his ruling passion to the end, shows itself very early in his studies from Mantegna, Marcantonio, and other early engravers; while the subjects of a few plates are inspired by his native county (he was born at Leeds on April 9th, 1861). After his period of study at the Slade School, where he remained for a time to assist Professor Legros in teaching, he gained a travelling studentship which took him to Italy for two years, and he spent much of that time in Rome, where he made the acquaintance of his future wife, Miss Fannie Macpherson, whom he married in 1891. It will be noticed that no

etchings were exhibited between 1889 and 1891. That was the time of his *Wanderjahre*. The influence of Rome is seen directly in plates like *Bathers in a Fountain, Piazza del Popolo* (37) and *Borghese Trees* (Pl. 2), which is one of the happiest inspirations of his early time, if not of his whole life, though it may be thought to have been surpassed by the large plate of a similar subject (Pl. 8), which dates from 1897. I notice the influence of Rome, the influence, at any rate, of the Italian Renaissance, making itself felt also in a way that is not so obvious. It was this, assuredly, that led him to attempt somewhat ambitious themes, unusual among etchers of his generation, from mythology and sacred history. In a period when the majority of English etchers, Strang always excepted, were content with representing on the copper things which they had actually seen, beautiful landscapes, picturesque or historically interesting buildings, Holroyd, especially at this early stage of his career, was more venturesome and aspired to loftier themes. Now it is *The Prodigal Son* (Pl. 1), now *The Flight into Egypt* (Pl. 12) that he imagines with an invention that is quite his own but yet in reverent sympathy with the tradition that in four centuries has grown to be classical. *Prayer* (Pl. 3) and *Vespers* (41), afterwards transformed by extensive changes into *Il Coro*, part of the Monte Oliveto set, show strongly the influence of Legros, whose peculiar "sand grain" technique Holroyd used about this time in his big plate *Stormy Landscape* (36), which has a motive quite allied to Legros, a cloaked shepherd whose flock takes shelter from the wind under a bent tree. He is more original, by which I mean that he goes back straight to the style of the sixteenth century,



SIR CHARLES HOLROYD. Pl. I. THE PRODIGAL SON (Cat. 32) 3rd state
Size of the original etching $7\frac{1}{2} \times 9\frac{1}{8}$ inches

in his Icarus Series, of which two numbers are included among our illustrations (Pl. 6 and 7). The spirit of the series is Italian, of the Renaissance, but the actual subject is novel. Of *Dædalus* I have chosen for illustration the first state, as being, in my opinion, more interesting than the final one. The wing invented by Dædalus is shown as the clearly articulated skeleton of a man's arm, with feathers attached to it, instead of the more conventional large wing, which was afterwards substituted for it ; while an owl and a bat were introduced in the later state, presumably as emblems of winged creatures that shrink, like the too ambitious human rival of the eagle, from the scorching rays of the sun. Only one subject of this series, *The Death of Icarus*, dates from 1891 ; the others were added in 1895, and as late as 1902 Holroyd added two more plates to the series, in substitution for earlier attempts that had not satisfied him. In 1892 and 1893, he exhibited at the Painter-Etchers most of the numerous plates that comprise the Monte Oliveto Series, a reminiscence of a visit to the monastery of that name not far from Siena. In this series he has been more successful where he confined himself to scenes which he had actually witnessed than where he attempted romantic reconstructions of the lives of the monks in former ages. His portraits of the Abbate di Negro and of the General of the Order, and the etching here reproduced (Pl. 5) of *The Ladies' Guest House* are among the best plates of the set. *The High Altar* (74), *A Monk at the Organ* (75), and *Sacred Music* (96), all of them among the most important of the single pieces of this period, are both in subject and style still reminiscent of Legros, whose portrait Holroyd etched (102) in 1896 ; but



SIR CHARLES HOLROYD. Pl. II. BORGHESE TREES (small plate) (Cat. 39)

Size of the original etching $8 \times 5 \frac{15}{16}$ inches

they are the last of which this can be said, except the Monte Subasio Series, in which he lingers again over the monkish subjects beloved by his master.

In his large, rather gaunt etchings of Rome, chiefly done on zinc, *Torre degli Schiavi* (100), *A Tower on an Aqueduct* (104), *The Ghetto* (107), *Roma Vecchia* (108), and *Veii* (109), he makes a new departure, but the most beautiful plate of this group is the etching from the recumbent effigy of Cardinal Pietro Foscari in the church of S. Maria del Popolo (103).

The splendid group of umbrella pines in the Borghese Gardens (Pl. 8), the fine dry-point *Night* (Pl. 9), which like several other plates in Holroyd's *œuvre* is a somewhat idealised portrait of his wife, *Eve and the Serpent* (Pl. 11), belonging to a projected but fragmentary Eve series, and the charming *Flight into Egypt* (Pl. 12), with its purely Italian landscape, are among the best etchings of the years which preceded 1900. So are *Midnight Service, Venice* (Pl. 10), a reminiscence of a scene witnessed in the Church of the Redentore, brilliantly lit and adorned with green branches, and *The Spirit of the Age* (132), which was Holroyd's contribution to a volume published by *The Studio* in commemoration of "Beauty's Awakening," the masque produced by the Art Workers' Guild in 1899. An important plate of 1900 is *The Adoration of the Shepherds* (143), etched from an altar-piece which he painted for a church at Aveley in Essex. An impression of this in my own collection is an example of a practice, which he occasionally adopted with happy results, of tinting some proofs of his etchings with water-colour. I have seen a proof of a much later etching, *La Verna* (242), so treated with a charming effect.



SIR CHARLES HOLROYD. Pl. III. PRAYER (Cat. 40) 3rd state
Size of the original etching $8\frac{1}{8} \times 7\frac{1}{8}$ inches

The time is approaching, as I have already hinted, when figure subjects were becoming less frequent in Holroyd's work than landscape motives, though to the end he never gave them up. A very large proportion, however, of the etchings described in the second half of the catalogue consists of views in or near Siena, Venice, Belluno, Rome, or other Italian cities ; motives from scenery in the South of England, especially the New Forest, the Medway, and the immediate surroundings of his own home in a wood near Weybridge ; and, above all, the scenery of the English Lake District. Holroyd made himself by degrees a master of the forms of trees. There are many etchers who can make effective use of generalised masses of trees in the distance, as well as many who cannot ; but there are few—Mr. Reginald Bush and Miss Dorothy Woollard being exceptions—who have rendered the structure of individual trees with such real knowledge and perseverance. Holroyd has left masterly portraits of the beech in *Under the Greenwood Tree* (176) and one of the last etchings of all, *The Bent Beech* (281) ; of the willow in *A Thames Backwater* (179) and in some of the Medway series, especially No. 227 ; of the Scotch fir in *On High Doat* (256) ; of the cedar in the plate so called (248) ; of the holly in *Hollies at Stonethwaite* (227) ; and of the yew in a number of his Lake Country etchings, especially in *Borrowdale Yews* (166), *A Yew Tree on Glaramara* (169), and *Wordsworth's Yews* (238). Among Italian trees we have spoken already of his Borghese pines ; his *Cypresses near Siena* (160) may be cited as another beautiful example.

He has treated Italian, and especially Venetian, architecture with a sympathetic and original outlook.



SIR CHARLES HOLROYD. PL. IV MORNING, HAMPSTEAD (Cat. 55)

Size of the original etching $7\frac{7}{8} \times 6$ inches

The Grand Canal with the Salute (152)—the title might be that of a picture postcard, but how very different is this etcher's vision from that of the photographer!—*The Gesuati* (194), *The Salute Steps* (195), and on a smaller scale *Rio San Gregorio*, 222 (199), a sketch of a house not far from the Salute in which he used to stay; *Calle Franchi* (202) and *The Dogana* (232) are among the best of the Venetian etchings. Lovers of Whistler may call them heavy-handed; Holroyd had a feeling for structural solidity and weight rather than for light atmospheric effects. *The Gate of Gubbio* (260), *From my Window, Assisi* (262) *Landor's Garden* (265), and some of the Belluno etchings are charming plates done in other parts of Italy; while I have also a special affection for two of the little plates etched out of doors from Nature on a visit to Rome with the Art Workers' Guild in 1903, *Tusculum* (180) and *The Oval Fountain, Villa Borghese* (181).

It is the freshness of plates thus etched directly from Nature in the open air that gives their special charm to many of the Lake District subjects in which Holroyd specially excelled and in which he is without a rival. There are, of course, excellent views of "the Lakes" by some of the older topographical artists, and they had their own native etcher in William Green of Ambleside; but none of the modern school approach Holroyd, if they have even attempted to do so, in his intimate knowledge of pikes and fells and straths and burns. Be it noted that he never etched the Lakes as the ordinary tourist knows them; you may search his work in vain for views of Windermere, Ullswater or Derwentwater. His taste for solitudes accessible only to stalwart walkers led him out to the little tarns

that lie right under the summits ; the waters that he etched were such as Bleawater and Angle Tarn and Sprinkling Tarn under Great End. In *Lingmoor Fell* (208) and *Black Mell Pot* (217), he proves how well he knows the characteristic outlines of the Cumberland mountains ; in *Kidsty Pike* (190), *Eagle Crag* (218), and *Honister Crag* (255) he draws, as it were, the portraits of individual heights and masses ; while in *Dungeon Ghyll* (209), *Stickle Ghyll* (210) *Falls at Langstrath* (219), *Stockley Bridge* (266), and many more, he etches detail at close quarters with the same knowledge and sureness of hand. If he goes further away from countries that he knows with such intimacy as Cumberland and Italy, to visit Spain, Portugal or Greece, he seems much less at his ease ; the novelty of the country probably, or the shortness of his stay, forbids him to grasp its character so surely. But there is a fine sense of weight and mass again in the etching of the *Parthenon* (264) which will be found among our illustrations.

Of the figure subjects of his later years, there are not many that attain such success as *Nymphs by the Sea* (184). Several rather similar subjects can only be described as failures. His imagination did not quite carry him through when he attempted pastoral themes in the manner of Giorgione, and though his work includes a few excellent little detailed studies of the nude in engraving or dry-point, he was not quite happy in introducing small nude figures of women or children, as he was rather fond of doing, as additions to landscape or architectural compositions which would be quite complete without them. In portraits, again, he was not very often successful. He had not Strang's unfailing gift of placing the head well on the plate ; the proportions

are apt to be unsatisfactory and the heads too large. Among the best of his etched portraits are those of Legros (the first plate) and *John Stevens* (164), who was for forty years coachman to a family of his cousins at Ilchester.

It is inevitable that in a work extending to nearly 300 numbers, there should be some failures, some questionable successes; but I am convinced that a well chosen selection of some fifty or so of Holroyd's best plates would prove him to be an artist of lofty aim and high attainment, worthy to be remembered with honour as one of the best among the many excellent painter-etchers who were working in England at the end of the nineteenth century and in the first decade of the twentieth. The publication of a catalogue of his complete work, brief though it has to be, is a tribute which I feel to be due to the memory of a dear and honoured friend.

CATALOGUE OF SIR CHARLES HOLROYD'S ETCHINGS

The chronological sequence was settled by the artist himself, who gave to every plate an "Opus" number. This has been followed as far as possible in the present catalogue, but the revised numeration had to diverge from the old because it was found that the artist in several cases had given separate numbers to different states of the same plate. The second number placed within brackets after Nos. 27, 40 and 41 and from No. 62 onwards of this catalogue is the artist's "Opus" number. The dates, as given by the artist, are for the most part those of the year in which the etching was exhibited at the Painter-Etchers. These exhibitions are always held early in the year and it is probable that many of the plates were done in the previous year. The numbers of the etchings exhibited are marked with an asterisk. Where signatures are not mentioned, it is to be understood that the plate is not signed. Only Nos. 1, 3-5, 7, 42, 76, 94, 106, 131, 132 and 163 are signed.



SIR CHARLES HOLROYD. Pl. V. THE LADIES' GUEST HOUSE, MONTE OLIVETO (Cat. 65)
Size of the original etching $8\frac{7}{8} \times 6\frac{7}{8}$ inches

EARLY WORKS, UNDATED.

1.—ALFONSO MANZI.

Head, full face, of an Italian model at the Slade School.
Signed *C.H.* (monogram) near l. lower corner.

Etching. $6\frac{7}{16} \times 5$.

I. Before the monogram. II. As described ; less modelling on face, more work on hair.

2.—SLADE MODEL.

Head, full face, of a man with moustache and wavy hair.

Etching. $6\frac{7}{16} \times 4\frac{3}{4}$.

3.—BONAVENTURA MANZI.

Head of a clean-shaven man, full face, bending over to l.
Signed *C.H.* (monogram) near l. lower corner

Etching. $7\frac{13}{16} \times 5\frac{15}{16}$.

4.—GAETANO.

Head of a Slade model, with moustache ; the face shaded with oblique lines, l. to r. Signed *Chas. H.* near l. lower corner.

Etching. $8 \times 5\frac{15}{16}$.

5.—CLEMENTE FERRACCI.

Bearded man. Background shaded horizontally. Signed *C.H.* (monogram) near r. lower corner.

Etching (on back of plate used for No. 1). $6\frac{7}{16} \times 5$.

I. Sleeve and coat shaded from l. to r. without cross-hatching. II. Additional shading from r. to l. on clothes. New hatching also on wrist, side of nose and under r. eye.

6.—CRIMEAN MONUMENT, LEEDS PARISH CHURCH.

A man stands within a Gothic doorway, gazing at a sculptured group.

Etching. $10 \times 7\frac{7}{8}$.

I. Lightly bitten. II. Certain defective places retouched; effect darker and more distinct.

7.—A YORKSHIRE FARMER.

Bearded man, three-quarter face to r., in an oval. Signed *Chas. H.* outside the oval.

Etching. $8\frac{3}{4} \times 6\frac{5}{8}$.

I. Before the oval ; already signed. II. As described.

8.—OLD WOMAN OF BRADFORD.

In cap and shawl.

Etching. $8 \times 5\frac{7}{8}$.

9.—WORKHOUSE WOMEN IN ST. GILES'S CHURCH.

Etching. $4\frac{1}{2} \times 8\frac{1}{8}$.

I. The height of the plate is $6\frac{1}{32}$ in. ; a wide strip at the foot is blank. The cloak of the woman in foreground l. is incomplete. II. The cloak completed. Inner front wall of empty pew in foreground shaded with || and = only. III. Additional oblique lines on wall of pew. IV. As described ; the plate cut.



SIR CHARLES HOLROYD. PL. VI. DAEDALUS (Icarus Series) (Cat. 85). 1st state
Size of the original etching $7\frac{7}{8} \times 5\frac{7}{8}$ inches

- 10.—NOAH, AFTER MARCANTONIO.
Engraving. A detail from the engraving, B.3, after Raphael. Copied in reverse. 5×4 .
- 11.—RIVER GODS, AFTER MARCANTONIO.
Group of three figures holding drapery, an urn, and a clump of rushes. Engraving. 6×4 .
Freely copied from three figures in Marcantonio's "Judgment of Paris," after Raphael, B. 245. In the original the river god occurs on the right, the two women (without drapery) on the left of the composition.
- 12.—BACCHUS, AFTER MANTEGNA.
Satyr and youth; unfinished. Engraving. $5 \times 4 \frac{1}{16}$.
Copied in reverse from the two central figures in Mantegna's "Bacchanalian group with a winepress," B. 19.
- 13.—CUPID'S CAR.
Six amorini, moving to l. Engraving. $3 \frac{15}{16} \times 4 \frac{15}{16}$.
Copied in reverse from part of one of the Otto prints (Florentine, XV. cent.) in the British Museum, Hind 4.
- 14.—THIRST.
A nude man in the desert stoops to drink from water among rocks. Etching. $4 \frac{3}{8} \times 7 \frac{15}{16}$.
- 15.—BACKGAMMON PLAYERS.
The player, man and boy, are the artist's father and brother. Etching. $5 \frac{7}{8} \times 7 \frac{15}{16}$.
- 16.—DR. PARR.
Head of a clergyman, three-quarter face to r., on the upper half of a plate otherwise empty. Etching. $7 \frac{15}{16} \times 5 \frac{7}{8}$.
- 17.—THE STEEP STEPS, SCARBOROUGH.
A child stands on steps between houses. Etching. $7 \frac{7}{8} \times 5$.
- 18.—THE THICKET.
A tall beech among smaller trees. Etching. 7×5 .
- 19.—FISHING BOATS OFF SCARBOROUGH. Etching. $4 \frac{15}{16} \times 5 \frac{7}{8}$.
- 20.—CHILDREN PLAYING ON THE SANDS, SCARBOROUGH.
Etching. $5 \frac{7}{8} \times 7 \frac{15}{16}$.
- 21.—GRINDING THE AXE. Etching. $4 \frac{15}{16} \times 8$.
- 22.—LORENZO AND THE SMITH OF FLORENCE, NICCOLO GROSSO CAPARRA. Etching. 8×6 .
- 23.—QUARRY WOODS.
Two women beside a pool at the foot of slanting rocks, on which are trees. Etching. $8 \frac{7}{8} \times 5 \frac{13}{16}$.
I. A rock, in strong light and shade, rises immediately from the water. II. This rock disguised by trees and



SIR CHARLES HOLROYD. Pl. VII. ICARUS (Cat 89)
Size of the original etching $8\frac{7}{8} \times 6\frac{7}{8}$ inches

bushes. The seated figure changed to a man ; the standing figure has wings ; much new work on rocks and trees.

24.—CHARLES HOLROYD.

Head, full face, showing low collar and tie. Etching. $5\frac{1}{2} \times 4\frac{3}{8}$.

25.—THE REV. HENRY BURROWS, CANON OF ROCHESTER, after Charles Furse. Seated, half length, reading.

Etching. $12\frac{5}{16} \times 9\frac{11}{16}$. (Etched surface. $11\frac{5}{16} \times 8\frac{5}{8}$).

I. Approximately finished. Before \ on the light portion of the left hand, near the sleeve. One impression. II. With these lines, but before // lower down on the same hand, and \ on the back of the bald head. One impression, touched with red. III. With these lines, but the \ lines on the hand have been burnished out. Before // at the top of the left hand and other new work on the same, and before faint // on arm of chair. One impression, barely printed. IV. With these additions. One impression seen. This portrait was painted and exhibited at the Royal Academy in 1889. The etching is, therefore, placed too early in the chronological order. It is Holroyd's only etching after a picture by another artist.

1885.

*26.—THE DEATH OF TORRIGIANO.

He lies on a bed, at the foot of which a man kneels and another stands. Etching. $6\frac{7}{8} \times 9\frac{1}{16}$.

I. The length is $9\frac{3}{4}$ in. Before much shading on wall and floor. II. Plate cut at the left ; work completed.

*27 (104).—STUDY OF A HEAD.

A youth with slight moustache, three-quarter face to r.

Etching. $7\frac{15}{16} \times 5\frac{7}{8}$.

I. As described. Two proofs, one of which is touched with ink and Chinese white for the alterations made in State II. II. Transformed into a satyr by the addition of horns, short beard, long ears and a wreath of leaves. In this state, which was exhibited (P.E.) in 1896, the etching bears the title " Satyr " and Opus No. 104.

*28.—THE TRIO.

Etching and sand grain. $4\frac{1}{4} \times 6\frac{7}{8}$.

I. Pure etching. A blank space in l. upper corner. Two impressions. II. Space filled with curved dry-point lines. Sand grain added all over the plate.

1886.

*29.—CLOTH FINISHERS.

Etching. $5\frac{15}{16} \times 7\frac{15}{16}$.

I. Before \ hatching on the wall to r. A blank space at foot of plate, ruled off by a line. One impression,

touched. II. Work carried to foot of plate; the wall hatched.

*30.—THE CHOIR.

Six men, holding music books. Etching. $4 \times 5 \frac{15}{16}$.

I. Before \ on top of music desk in foreground. II. With these lines and more hatching on nose of bearded man and cheek of man farthest to r.

*31.—READING A CHAINED BIBLE.

Etching. $3 \frac{3}{8} \times 3$.

1887.

*32.—THE PRODIGAL SON.

Etching. $7 \frac{1}{2} \times 9 \frac{7}{16}$.

I. The plate measures $7 \frac{15}{16} \times 10 \frac{7}{8}$. A hog lies l. near the Prodigal's feet. Three impressions, one of which is touched with lines to indicate the intended reduction. II. Plate reduced. Head of hog worked over. The Prodigal's feet uncovered; no foliage immediately to r. of his body. At least three impressions, one of them touched. III. Foliage of tree extended to r., hiding the three nearest pigs. Additional // across the whole figure and clothes. New work on sky and foreground.

1889.

*33.—A WOOD NEAR SCARBOROUGH (exhibited as "Sketch from Nature").

Cottages seen across a field beyond the wood. A man leans against a tree.

Etching. 6×8 .

*34.—WILLIAM HOLROYD.

Etching. $8 \times 5 \frac{5}{16}$.

(A note by the artist: "spoilt"). Two impressions seen.

*35.—A SECRET SOCIETY.

Etching. $8 \times 12 \frac{7}{8}$.

I. The wall behind the woman is hatched in two directions only, || and //. II. The wall also hatched with \. The woman herself and other parts of the plate show additional hatching.

*36.—STORMY LANDSCAPE.

A shepherd in a cloak walks towards a small flock of sheep under a tree. Etching, with sand grain. $17 \frac{7}{8} \times 23 \frac{13}{16}$.

I. Before shepherd, sheep and tall tree. Two impressions, on one of which proposed additions are drawn. II. Etching completed except as regards \ along top of plate. Two impressions. III. The \ added. Plate darkened with sand grain.

1891.

*37.—BATHERS IN A FOUNTAIN, PIAZZA DEL POPOLO.

Etching. $5 \frac{15}{16} \times 7 \frac{15}{16}$.

*38.—THE DEATH OF ICARUS. (Icarus Series).

Etching. $7\frac{7}{8} \times 9\frac{3}{4}$.

I. Near l. side of plate is a single long curved dry-point line, ending $1\frac{3}{8}$ in. from foot of plate. One impression seen. II. A few longer dry-point lines have been added below the one mentioned. The strongly ruled horizon line cuts through the second, but only $\frac{1}{4}$ in. across the first, of two waves which dash across it near l. upper corner. The long feathers of the l. wing are drawn almost in outline, the hatching on them extending hardly beyond the knee. Two impressions seen, one in B.M. III. The line across second wave effaced; both waves more shaded. Wing feathers shaded to the tip with W. Three impressions seen. IV. Sky more uniformly cross-hatched. Figure and waves extensively re-worked; the waves on both sides of Icarus show black patches on a much lighter surface. One impression seen. V. (published state). Whole surface darkly and uniformly shaded. Bright light falls only on the distant sea and on l. cheek, shoulder and breast of Icarus.

See note after No. 89.

39.—BORGHESE TREES (Small Plate). Etching. $8 \times 5\frac{15}{16}$.
The plate was bought by Sir Frederick Wedmore.

*40 (105).—PRAYER.

A man kneels, his head between his arms, before the stone base of a statue.

Etching. $8\frac{15}{16} \times 7\frac{15}{16}$.

I. The background suggests the Egyptian desert, with a distant pyramid. II. Much cross-hatching on sky and stone structure. The arms still bare. III. Sky and landscape replaced by dark clouds; drapery hangs over l. arm. Two pick-axes and a crowned skull rest against the stone base. The final state was exhibited in 1896 with title "Despair," and received the Opus number 105.

*41 (62).—VESPERS (afterwards, in the final state, included in the Monte Oliveto Series as "Il Coro," Opus 62).

Three monks stand before a lectern l.; two others are seen in their stalls.

Etching. $7\frac{7}{8} \times 11\frac{7}{8}$.

I. The whole effect quite light. The stalls are simple and rise only a little above the monks' heads. II. Approximately finished; the stalls enlarged and enriched. With horizontal lines across the tonsured head of the tallest monk. III. These lines effaced. Additional hatching in many places.

42.—WILLIAM SHARP.

Bust, $\frac{3}{4}$ face to r. Signed at top, *Charles Holroyd, Rome 1891.*

Etching. $4\frac{7}{8} \times 3\frac{1}{4}$.



SIR CHARLES HOLROYD. Pl. VIII. BORGHESE TREES (large plate) (Cat. 113)

Size of the original etching $13\frac{7}{8} \times 11\frac{7}{8}$ inches

I. The plate measures $7\frac{15}{16} \times 4\frac{15}{16}$ in. Before the signature, which has been written in ink on a trial proof in Lady Holroyd's collection. II. As described; hair, eyes, etc., retouched. Frontispiece to "Sospiri di Roma," by W. Sharp, printed for the author at Rome, 1891; 8°.

43.—ELIZABETH ROBINS AS GONERIL. Etching. $7\frac{7}{8} \times 6\frac{7}{8}$.

44.—CHARLES EVANS (wearing pince-nez). Etching. $8 \times 5\frac{15}{16}$.

I. There is a gap in the curl of hair over the brow.

II. The gap filled in. A patch within the glass over the left eye burnished out. III. The patch inside the eye-glass and the lighter part of the l. cheek have been retouched.

45.—LA BELLA ROMANA.

Bust of young woman in profile to r.; background shaded horizontally. Etching. $7\frac{15}{16} \times 5\frac{7}{8}$.

I. Before background. Much of the neck unshaded.

II. More shading on face and neck. Before the sleeve and fillet in the hair. III. As described. The hair descends lower on the brow.

1892.

*46.—THE CONSULTING ROOM OF THE FARMACIA (Monte Oliveto Series). Etching. $5\frac{15}{16} \times 7\frac{7}{8}$.

*47.—PRIMAVERA.

To r. a Roman ruin, near it a stone pine and other trees; a woman lies on the grass. Etching. $5\frac{7}{8} \times 7\frac{7}{8}$.

*48.—THE PILGRIMS' ROAD (Monte Oliveto Series).

Etching. $6\frac{15}{16} \times 9$.

I. Before cross-hatching on the poplars r. and on foliage of trees l. at top of plate. II. With the cross-hatching.

*49.—THE LABORATORY OF THE FARMACIA (Monte Oliveto Series). Etching. $6\frac{15}{16} \times 9$.

*50.—AT THE SHRINE OF THE FOUNDER (Monte Oliveto Series). Etching. $8\frac{7}{8} \times 6\frac{7}{8}$.

I. Before the five monks. Trees not yet cross-hatched.

II. Completed, except that the kneeling man's head is indefinite. III. The man's head firmly retouched.

*51.—ABBATE DI NEGRO (Monte Oliveto Series).

Dry-point. $5\frac{1}{2} \times 3\frac{7}{8}$.

*52.—WAYSIDE SHRINE (Monte Oliveto Series).

Etching. $5\frac{7}{8} \times 7\frac{15}{16}$.

I. A small gap in the shading between the monk and the lower edge of the plate. II. This gap filled in with // lines.

*53.—THE GENERAL OF THE ORDER IN HIS STUDY (Monte Oliveto Series). Etching. $7\frac{1}{16} \times 5\frac{1}{16}$.

I. Before hatching on wall just over the head. II. With this hatching.

*54.—A ROMAN FOUNTAIN. Etching. $5 \times 5\frac{1}{16}$.

I. The length of the plate is $7\frac{1}{16}$ in. A woman stands l. under a tree. II. Two inches cut off from l. end of plate.

1893.

55.—MORNING, HAMPSTEAD (Scotch firs). Etching. $7\frac{7}{8} \times 6$.

56.—AFTERNOON, HAMPSTEAD. Etching. $5\frac{7}{8} \times 7\frac{7}{8}$.

I. Pure etching. Before the slender tree and some bushes in foreground r. II. The tree and bushes added with dry-point; background largely retouched.

57.—WHERE THE KNIGHT LEFT HIS ARMOUR (Monte Oliveto Series). Etching. $5\frac{7}{16} \times 7\frac{5}{16}$.

58.—A GARLAND.

Five women sit or kneel under trees. Dry-point. 7×5 .

59.—NEW ROME.

Trees in front of a row of white houses. Etching. $4 \times 4\frac{1}{16}$.

60.—TREASURE SEEKERS IN WALES. Etching. $6\frac{1}{16} \times 8\frac{7}{8}$.

*61.—THE FISHERMAN OF THE LAGOONS. Etching. $7\frac{7}{8} \times 10\frac{7}{8}$.
For Opus-62, Il Coro (Monte Oliveto Series), see No. 41, III.

*62 (63).—HOW ANTONIO BAZZI PAINTED THE CLOISTERS (Monte Oliveto Series). Etching. $5\frac{7}{8} \times 7\frac{3}{4}$.

*63 (64).—UNDER THE PINE TREES, VILLA BORGHESE.
Four women stand or kneel under the trees. Etching. $4 \times 5\frac{1}{16}$.

*64 (65 and 146).—A SUMMER BREEZE.

A woman sits on a rock, her feet in the sea. Etching. 9×7 .

I. As described. Exhibited (P.E.) 1893. II. The plate reduced to $8\frac{3}{8} \times 4\frac{3}{16}$. Sky, sea and rock much darkened. The woman's l. arm now stands clear of the drapery, which is much reduced in size. Exhibited (P.E.) 1900 as " Naiad " (Opus 146).

*65 (66).—THE LADIES' GUEST HOUSE (Monte Oliveto Series). Etching. $8\frac{7}{8} \times 6\frac{7}{8}$.

*66 (67).—THE BRICK KILNS (Monte Oliveto Series). Etching. $6\frac{7}{8} \times 8\frac{13}{16}$.

*67 (68).—A WELL (Monte Oliveto Series). Etching. $5\frac{3}{8} \times 7\frac{5}{16}$.

- 68 (69).—THE DARK POOL. Etching. $7\frac{7}{8} \times 5\frac{7}{8}$.
 I. The trunks of the big trees near the woman are light.
 II. The trunks deeply shaded ; much additional work elsewhere.
- 69 (70).—LANDSCAPE WITH DIANA. Etching. $5 \times 6\frac{7}{8}$.
- 70 (71).—WESTMORLAND LANDSCAPE : LANGDALE PIKES IN THE DISTANCE. Etching. $5\frac{7}{8} \times 8\frac{3}{4}$.
- *71 (72).—BATHERS.
 Two women, one partly draped and in deep shadow, lie on a bank near water. Etching. $7\frac{15}{16} \times 10\frac{5}{8}$.
 I. The plate measures $9\frac{3}{8} \times 12\frac{1}{4}$ in. There are three women, all nude. Before any sky ; surface of water and foreground unshaded. II. Much work added ; more trees, hills and buildings on the right, wreaths on the ground, etc. Two lines ruled across plate $\frac{3}{4}$ in. from the foot. III. As described ; the plate cut ; third figure and wreaths worked over and concealed ; much more work on landscape and sky.
- *72 (73).—AN ALLEGORY. SCENE I.
 A monk, carrying a pitcher, speaks to a kneeling man, who thrusts a pole into a cleft in the trunk of a tree.
 Etching on zinc. $9\frac{7}{8} \times 13\frac{1}{2}$.
 I. Before the sky. The man is nearly nude ; behind his head is an indeterminate mass of leafage. II. Sky inserted ; the man is clothed ; behind his head is the trunk of a tree.
- *73 (74).—AN ALLEGORY. SCENE 2.
 The monk kneels beside the prostrate form of the man, who has been crushed by the fall of the tree. Under its roots coins have been spilt from an upset jar. Etching. $10 \times 13\frac{7}{8}$.
 I. The man and tree very indistinct. Portions of the plate have been unsuccessfully treated with a coarse aquatint or sand grain. II. Extensively rebitten in line ; few traces of the grain are visible.
- *74 (75).—THE HIGH ALTAR. Etching. $12\frac{3}{4} \times 9\frac{3}{4}$.
- *75 (76).—A MONK AT THE ORGAN. Etching on zinc. $13\frac{7}{8} \times 9\frac{7}{8}$.
 I. Lightly etched and indistinct. II. Rebitten, with additional || on the habit of the standing monk, etc., and = on the steps 1.
- *76 (77).—BOOK-PLATE OF DR. FRANK PAYNE.
 Etching (exhibited 1894 and 1899). $5\frac{7}{8} \times 2\frac{1}{4}$.
- 77 (78).—FRONTISPIECE OF THE MONTE OLIVETO SERIES.
 Etching. $4\frac{15}{8} \times 4$.



SIR CHARLES HOLROYD. PL. IX. NIGHT (Cat. 119)
Size of the original dry-point $7\frac{1}{8} \times 5\frac{1}{16}$ inches

*78 (79).—HAYRICK, THORPE

A man (A. Legros) sits sketching in the shadow of a rick.
Etching. $6\frac{15}{16} \times 11\frac{7}{8}$.

79 (80).—SATYR FAMILY.

A nude woman sits under a tree, holding a boy by the arm.
A man stands behind her, carrying a younger child.
Etching. $12 \times 7\frac{1}{2}$.

One impression. The lower half of a second proof exists, touched by hand, with the woman's head turned to r. On another fragment of the same proof the artist drew Actæon and his hounds in Chinese white, and gave to this fragment the Opus number 81, but the subject was never etched.

80 (82).—MAGDALEN (holding a book). Dry-point. $6\frac{7}{8} \times 5$.81 (83).—GODIVA (wearing a cloak). Dry-point. $6\frac{7}{8} \times 4\frac{3}{16}$.

I. Before a vertical line, $\frac{5}{8}$ in. from the l. side, which starts from the top and ends $1\frac{1}{4}$ in. from the foot of the plate.
II. With this line, and some \\\ hatching to r. of it and near the r. side of the plate.

82 (84).—A BACK. Dry-point. $7\frac{15}{16} \times 5\frac{1}{4}$.83 (85).—THE PORTFOLIO. Etching. 7×5 .
Etched on the back of the plate used for No. 18.84 (86).—THE SLEEPING MODEL. Dry-point. $3\frac{3}{8} \times 2\frac{3}{8}$.

The impression, probably unique, in Lady Holroyd's collection, is cut within the plate-mark.

*85 (87).—NYMPH (with a garland of leaves and fruit). Engraving. $6\frac{5}{8} \times 2\frac{1}{4}$.*86 (88).—DÆDALUS (Icarus Series). Etching. $7\frac{7}{8} \times 5\frac{7}{8}$.

I. Before the owl and bat, which are drawn on a touched proof in Lady Holroyd's collection. The wing is clearly seen to consist of the bones of a human arm, with feathers attached, and to l. lie the bones of a bird's wing. II. With owl and bat. The wing has been enlarged and the bones are disguised. The name IKAROS is placed on the tablet in Greek characters, reversed. III. The name effaced.

*87 (89).—DÆDALUS AND ICARUS (Icarus Series).

Etching. $7\frac{7}{8} \times 5\frac{15}{16}$.
I. Dædalus is an old man, bearded, partly clothed and with a cowl over his head, which is turned to r. II. He is now a young-looking man, nearly nude, and turns his head away to l. The profile and hair of Icarus have been corrected, and there is more shading on the buildings in the foreground,



SIR CHARLES HOLROYD. Pl. X. MIDNIGHT SERVICE, VENICE (Cat. 121)

(From a touched proof)

Size of the original etching $11\frac{3}{8} \times 9\frac{3}{8}$ inches

- *88 (90).—THE FLIGHT OF ICARUS ; first plate.
 Dædalus, seen from the waist, watches the flight of Icarus towards the sun. Etching. $6\frac{5}{16} \times 5\frac{7}{8}$
 I. The sky is light ; the l. leg of Icarus is hidden by a bank
 II. Theskycloudy. The leg drawn up to the top of the bank.
- *89 (91).—ICARUS (Icarus Series).
 With body and large wings turned to the front, he looks towards the sun, whose rays fill most of the sky. Etching. $8\frac{7}{8} \times 6\frac{7}{8}$.
 In the artist's own numbering, states IV. and V. of No. 38 (1891) were reckoned as Opus 92, and added to the Icarus Series as the sixth subject.¹ The alteration probably dates from 1895, when the last state was exhibited. Two other etchings of this series were added in 1902, and though the artist subsequently gave them the Opus numbers 90A and 91A, they must here be placed later in their right place as Nos. 157 and 158.
- *90 (93).—A FRONTISPIECE.
 A blank tablet is hung on the gable end of a thatched shed. Etching. $8\frac{7}{8} \times 6\frac{15}{16}$.
- 91 (94).—HOWARD'S FARM, THORPE.
 A rickyard, in which a boy stands with his back to a heap of sheaves. Etching. $7\frac{13}{16} \times 8\frac{3}{4}$.
- *92 (95).—DESIGN FOR A DECORATION (three women).
 Etching. $14 \times 9\frac{7}{8}$.
- *93 (96).—THE ROUND TEMPLE, VERSAILLES. Etching. $5\frac{7}{8} \times 7\frac{7}{8}$.
- *94 (97).—ADVERTISEMENT OF THE MONTE OLIVETO SERIES.
 A monk stands near a pilaster of Italian Renaissance design, on the base of which are the initials C. H. Etching. $4\frac{7}{8} \times 3\frac{1}{4}$.
 Printed on a prospectus advertising 100 copies of the Monte Oliveto series at 10 guineas a set, with index of contents (Nos. 77, 48, 52, 65, 46, 49, 57, 66, 53, 50, 67, 62, 51, 41 of this catalogue).
- *95 (98).—JOHN W. TEALE, M.A., F.R.C.S. Etching. $7\frac{13}{16} \times 6$.
- *96 (99).—SACRED MUSIC. Etching. $13\frac{7}{8} \times 9\frac{7}{8}$.
 I. The monk on the left has no cowl and his head is bent forward. II. The monk wears a cowl and his head is erect. Much detail and hatching added.

¹The six are Nos. 86, 87, 89, 157, 158, and 38 of this catalogue, No. 88 not being included.

1896.

- *97 (100).—LANDSCAPE WITH A DARK TREE (Wickersley, Yorkshire.) Etching. $3\frac{5}{8} \times 7\frac{7}{8}$.
I. There is a stone wall in the foreground ; trees and cottages are seen beyond the wall. II. The wall worked over ; trees enlarged ; all cottages hidden but one.
- *98 (101).—THE MISSAL WRITER (" St. Ambidexter ").
A monk kneels near a window, writing with his left hand. Etching. $4\frac{1}{16} \times 3\frac{1}{4}$.
- *99 (102).—AFTERDAMP.
A miner, carrying a lamp, discovers a comrade lying unconscious. Etching. $8\frac{7}{8} \times 7$.
- *100 (103).—TORRE DEGLI SCHIAVI.
A round tower in the Campagna. Etching. $11\frac{1}{4} \times 15\frac{1}{8}$.
For Opus 104, see No. 27. For Opus 105, see No. 40.
- *101 (106).—OLD BARN, GREAT FOSTERS. Etching. 7×10 .
- *102 (107).—ALPHONSE LEGROS, No. 1 (in profile to r.)
Etching. $9\frac{7}{8} \times 6\frac{7}{8}$.

1897.

- *103 (108).—BISHOP'S TOMB, S. MARIA DEL POPOLO.
Etching on zinc. $8\frac{1}{8} \times 13\frac{15}{16}$.
I. The edges of the plate at l.end and at foot are irregular ; its greatest length is $14\frac{1}{2}$ inches. II. The plate trimmed. This etching represents the bronze effigy, attributed to Ant. Rizzo, of Cardinal Pietro Foscari (d. 1483).
- *104 (109).—A TOWER ON AN AQUEDUCT. Torre Pignataro.
Etching on zinc. $15\frac{3}{8} \times 11\frac{3}{16}$.
- *105 (110).—STORM CLOUD ON THE CAMPAGNA.
Etching and dry-point. $10\frac{3}{8} \times 13\frac{3}{4}$.
- *106 (111).—THE PIAZZETTA, VENICE.
Etching (signed C. H.). $9\frac{1}{16} \times 7$ (subject, $8\frac{5}{8} \times 6\frac{11}{16}$).
- *107 (112).—THE GHETTO, ROME. Etching. $9\frac{3}{8} \times 12\frac{1}{2}$.
I. The effect is bare ; clouds in the sky suggest wind.
II. The effect is enriched by much additional shading ; the clouds removed. III. Additional = on sky to r. of dome ; more dry-point shading in many other places.
- 108 (113).—ROMA VECCHIA. Etching on zinc. $14 \times 17\frac{1}{2}$.
- 109 (114).—VEII.
Two women to l., a castle on a rock r. Etching on zinc, on the back of the plate used for No. 108. $14 \times 17\frac{1}{2}$.
I. The sky behind the castle very light ; a blank space between the women. One proof. II. More work on sky ;

blank space filled with cross-hatching; more foliage on trees. Two proofs, one bare, the other richly printed.

- 110 (115).—OBELISK IN PIAZZA S. GIOVANNI LATERANO.
Etching. $8 \times 5 \frac{15}{16}$.
- 111 (116).—TEMPLE OF VESTA AT TIVOLI.
Etching. $7 \frac{15}{16} \times 5 \frac{7}{8}$.
- 112 (117).—CLOCK TOWER, VILLA BORGHESE.
Etching. 7×5 .
- *113 (118).—BORGHESE TREES (large plate).
Etching. $13 \frac{7}{8} \times 11 \frac{7}{8}$.

1898.

- *114 (119).—BOOKPLATE: A MONK. Etching. $3 \frac{13}{16} \times 2 \frac{9}{16}$.
- *115 (120).—S. FRANCIS AND THE THREE FRIARS (Monte Subasio series).
I. Rather lightly etched; an error in the spelling of CHASTITY has been corrected by hand; edges of clouds indefinite. II. Rebitten, much blacker; edges of clouds defined; CHASTITY corrected.
- *116 (121).—COURTYARD OF THE CARCERI, WITH SUNDIAL (Monte Subasio series). Etching. $8 \frac{7}{8} \times 11 \frac{15}{16}$.
- 117 (122).—HAROLD COPPERTHWAITHE.
Half length, standing; landscape background.
Etching. $11 \times 8 \frac{7}{8}$.
- 118 (123).—CAIN.
A naked man sits with bowed head in a landscape evidently studied in the English Lake District.
Etching, with aquatint on fells and sky. $8 \frac{7}{8} \times 12$.
I. A woman sits besides the man. Before the aquatint.
II. As described; the woman effaced; long grass has been inserted at the place where she sat.
- 119 (124).—NIGHT (Portrait of the artist's wife).
Dry-point. $7 \frac{7}{8} \times 5 \frac{15}{16}$.
- 120 (125).—VENETIAN FISHERMAN. Etching. $7 \frac{13}{16} \times 5 \frac{7}{8}$.
- 121 (126).—MIDNIGHT SERVICE, VENICE
The interior is that of the Church of Il Redentore.
Etching. $11 \frac{3}{8} \times 9 \frac{3}{8}$.
I. Between the end of the work and the edge of the plate is a narrow margin, into which etched lines extend irregularly. II. This has been corrected; the extremities of the irregular lines being burnished out, a narrow blank space is left down the edge of the plate. The plate, so treated, was published by the Gesellschaft für vervielfältigende Kunst, Vienna, in its Jahresmappe for 1904.



SIR CHARLES HOLROYD. PL. XI. EVE AND THE SERPENT (Cat. 127)

Size of the original etching $7\frac{7}{8} \times 3\frac{7}{8}$ inches

- 122 (127).—THE LAVABO (Monte Subasio series).
Etching. $8\frac{3}{4} \times 9\frac{3}{4}$.
- 123 (128).—IL CORO (Monte Subasio series).
Standing friars and kneeling boys occupy stalls and pews on both sides of the choir. The word CHORVS is seen over the head of a friar standing at the lectern.
Etching. $8\frac{3}{4} \times 11\frac{7}{8}$.
I. There are white spaces on either side of a branch of olive over the lectern. II. The spaces have been filled with additional shading and other parts have been retouched.
- 124 (129).—THE CONFESSIONAL (Monte Subasio series).
Etching. $5\frac{15}{16} \times 7\frac{15}{16}$.
- 125 (130).—PORTRAIT OF A LADY (in a gown with wide sleeves).
Dry-point. 8×6 .
- 126 (131).—OAK TREE AND WOOD NYMPH. Etching. 8×6 .
- 127 (132).—EVE AND THE SERPENT. Etching on zinc. $7\frac{7}{8} \times 3\frac{7}{8}$.
- *128 (133).—CANAL GRANDE. Etching. $8\frac{3}{4} \times 10\frac{7}{8}$.
I. The last house on the left is nearly white. II. The house is shaded all over.
- *129 (134).—ADAM AND EVE HIDING FROM THE PRESENCE OF THE LORD. Etching. $6\frac{7}{8} \times 8\frac{7}{8}$.
- 130 (134A).—THE FLIGHT INTO EGYPT. Etching. $6\frac{7}{8} \times 7\frac{7}{8}$.
Probably earlier than the date at which it is placed.
- *131 (135).—BOOKPLATE OF VIOLET DICKINSON (signed CHARLES SC. HOLROYD). Etching. $4\frac{15}{16} \times 3\frac{11}{16}$.
- 132 (136).—THE SPIRIT OF THE AGE (signed *Charles Holroyd* 1899). Etching. $7\frac{15}{16} \times 4\frac{15}{16}$.
Reproduced as an illustration to "Beauty's Awakening," a special publication of *The Studio* devoted to the Masque produced by the Art Workers' Guild.
- 133 (137).—ROGER FRY. Etching. 5×4 .
- 134 (138).—MRS. CHAMBERS. Dry-point. $7\frac{15}{16} \times 4\frac{7}{16}$.
- 135 (139).—BENJAMIN. Dry-point. $5 \times 3\frac{7}{8}$.
- 136 (140).—FLORENTINE LADY. Etching. 9×5 .
- 137 (141).—S. GEREMIA.
A domed church and a campanile. A slight and rapid sketch, unfinished. Etching. $7\frac{7}{8} \times 5\frac{15}{16}$.



SIR CHARLES HOLROYD, PL. XII. THE FLIGHT INTO EGYPT (Cat. 130)

Size of the original etching $6\frac{1}{8} \times 7\frac{1}{8}$ inches

- *138 (142).—TADWORTH COMMON. Etching. $7\frac{11}{16} \times 11\frac{7}{8}$.
A shed with open sides; posters are attached to boards on the end.
- *139 (143).—DR. DANIEL Etching. 8×5 .
In profile to left, the head tilted a little backwards.
- *140 (144).—THE REFECTORY (Monte Subasio series). Etching. $8\frac{15}{16} \times 11\frac{13}{16}$.
I. Before cross-hatching on the cowl of the second friar from the left, on the front leg of the small table r., and on the book. II. With these additions and further shading in other places.
- *141 (145).—EDMUND HOUGHTON. Etching. $6\frac{15}{16} \times 5$.
I. Head only, profile to r.; background white. II. Body added, to waist; = on background.
For Opus 146, see No. 64, II.
- *142 (147).—S. CHRISTOPHER. Etching. $5\frac{1}{8} \times 4\frac{5}{8}$.
Half length, facing to front, carrying Christ, among foliage.
- *143 (148).—THE ADORATION OF THE SHEPHERDS (Altar-piece of St. Michael's Church, Aveley, Essex). Etching. $9\frac{1}{4} \times 15\frac{7}{8}$.
I. The height of the plate is $9\frac{13}{16}$ in.; a large space in the foreground is blank. II. This space partly covered with etched lines, some of which touch the border line. III. The plate cut at the foot and bevelled.

[Nos. 144–286 of the catalogue, with additional illustrations, will be printed in the next number.—ED.]

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